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ABSTRACT

This curriculum guide for senior English language arts instruction in Manitoba, Canada, is intended to suggest to teachers and administrators how Senior 1 English Language Arts instruction can be delivered within the framework of new program delivery models presented in "Answering the Challenge: Strategies for Success in Manitoba Schools (1990)." The guide is in three main sections: (1) Curriculum; (2) Time Allotments; and (3) Differentiation (including an overview, a differentiated sample sequence, and sections on differentiating goals and objectives, materials, pedagogy, and evaluation). A bibliography containing works cited, suggested reading, and a feedback form concludes the guide. (SR)

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ENGLISH LANGUAGE ARTS: SENIOR 1 GUIDELINES

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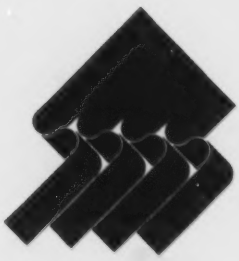

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Answering the Challenge Implementation

SEPTEMBER 1991

Manitoba Education and Training

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SENIOR 1 GUIDELINES

(INTERIM)

Curriculum Support Series

Answering the Challenge Implementation

Manitoba Education and Training

September 1991

ISBN 0-7711-1027-8

Produced as part of the implementation plan for Answering the Challenge: Strategies for Success in Manitoba High Schools (Manitoba Education and Training, 1990), this support document offers guidelines for the delivery of the Senior 1 English Language Arts curriculum in Manitoba. It is an addition to English Language Arts Overview K-12 (1988) and English Language Arts Grades 9-12 (1987).

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PURPOSE OF

ENGLISH LANGUAGE ARTS:

SENIOR 1 GUIDELINES

PURPOSE OF

ENGLISH LANGUAGE ARTS: SENIOR 1 GUIDELINES

The purpose of English Language Arts: Senior 1 Guidelines is to suggest to senior years teachers and administrators how Senior 1 English Language Arts instruction can be delivered within the framework of Strategies 78, 11, 75, and 74 presented in Answering the Challenge: Strategies for Success in Manitoba Schools (1990).

Strategy 78, which is outlined below, provides a new program delivery model for Manitoba high schools. Note that the model provides for one and one-half credits (a minimum of 165 hours) of English Language Arts instruction at each of the senior years (Senior 1, 2, 3, and 4).

Strategy 78

The Department will provide a Manitoba Education and Training graduation diploma, to be issued by the school division, for all students who have successfully completed the 28-credit graduation requirement. School divisions will be required to list, on this diploma, the courses for which credit has been granted. Transcripts containing specific course information and achievement will continue to be issued by the respective school division.

New High School Program Model

Senior 1	Senior 2	Senior 3	Senior 4
Compulsory (6 credits)	**Compulsory** (6 credits)	**Compulsory** (5 credits)	**Compulsory** (3 1/2 credits)
Language Arts 1 1/2 credits	Language Arts 1 1/2 credits	Language Arts 1 1/2 credits	Language Arts 1 1/2 credits
Skills for Independent Living 1/2 credit	Skills for Independent Living 1/2 credit	Social Studies 1 credit	Sr. 4 Courses 2 credits
Social Studies 1 credit	Social Studies 1 credit	Mathematics 1 credit	
Mathematics 1 credit	Mathematics 1 credit	Science 1 credit	
Science 1 credit	Science 1 credit	*Physical Education 1/2 credit	
*Physical Education 1 credit	*Physical Education 1 credit		
Complementary (2 credits)	**Complementary** (2 credits)	**Electives** (Min. of 1 credit)	**Electives** (Min. of 2.5 credits)
1. Vocational & Applied Arts Courses**	1. Vocational & Applied Arts Courses**		
2. Aesthetics	2. Aesthetics		
3. Modern Languages	3. Modern Languages		
8 credits	8 credits	6-8 credits	6-8 credits

* Includes Fitness, Health, AIDS and Chemical Abuse

**Includes Home Economics and Industrial Arts

Total: Minimum of 28 credits

The role and acquisition of process skills emphasized in **Strategy 11**, outlined below, continue to be an integral part of the English Language Arts curriculum.

Strategy 11

The Department believes that mastery of both content and process skills are critical to students' achievement and hence integral to the effective delivery of the high school program.

The acquisition of content is essential to a sound educational program and constitutes the basis upon which further learning is based. Process skills, which include the skills of analyzing, synthesizing, inferring and evaluating, as well as literacy, numeracy and communication skills, are equally important.

Additional recommendations in Curriculum and Program* outline how the acquisition of these skills will occur.

Strategy 75, reproduced below, emphasizes a number of components which are inherent to the English Language Arts curriculum.

Strategy 75

The Department will begin a systematic review of all high school curricula to ensure program quality, scope and rigor through the incorporation of the following concepts:

- ***the principle of integration of knowledge across subject areas***
- ***the language across the curriculum approach in all subject area instruction***
- ***the use of differentiated instructional strategies and techniques to allow for curriculum extensions***
- ***the use of integrated information technologies as a tool for learning and instruction***
- ***the use of a resource-based learning model which utilizes a wide variety of resources***
- ***the development of the process skills of analyzing, synthesizing, inferring and evaluating as well as literacy, numeracy and communication skills.***

The identification of appropriate professional development opportunities will be an integral component of this program review.

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* Answering the Challenge: Strategies for Success in Manitoba High Schools (Winnipeg, MB: Manitoba Education and Training, 1990), pp. 8-24.

Strategy 74, reproduced below, outlines the range of programming--advanced, general, and specialized--for which instruction must be provided.

Strategy 74

The Department will develop the following types of courses for the four levels of high school: general, specialized and advanced. In addition, the Department will provide curriculum adaptation models and support materials to address the unique requirements, abilities and interests of students with special needs.

Definitions:

- ***General: courses designed to provide general educational experiences for all students***
- ***Specialized: courses designed to provide learning experiences and appropriate skills leading to further studies***
- ***Advanced: courses designed to challenge academically motivated and/or gifted students***

Professional development opportunities addressing the concepts outlined in Strategies 11, 74, 75, and 78 and any of the elements of this document and/or the curriculum guides themselves are available by contacting the English Language Arts Consultant at the Curriculum Services Branch of Manitoba Education and Training.

To achieve its purpose, this document provides guidelines on the following:

I. Curriculum

II. Time Allotments

III. Differentiating Instruction

I. CURRICULUM

I. CURRICULUM

The existing curriculum guides, English Language Arts Overview K-12 (1988) and English Language Arts Grades 9-12 (1987), remain in effect. These two documents describe the program of instruction to be delivered in Manitoba's senior years classrooms.

NOTES TO ADMINISTRATORS	
Programming It is through carefully integrated experiences involving reading, writing, listening, speaking, viewing, and thinking that Manitoba students will enhance their literacy skills. Therefore, instruction delivered through the one and one-half credits allocated for Senior 1 English Language Arts must not be diluted or reduced through the introduction of other programs of study which are not directly related to the goals and objectives of the curriculum.	
Curriculum Implications for Administrators See English Language Arts Overview K-12 (1988), pp. 23-24.	**Checklist for Administrators** See English Language Arts Overview K-12 (1988), pp. 27-29.

Teachers and administrators may wish to review the following sections in the curriculum documents:

- English Language Arts Overview K-12 (1988)

	Pages
Major Emphases	2-3
Learning Goals K-12	3-4
Correlation of Student Objectives and Goals Senior Years	10-13
Implications (of the curriculum) for the Teacher	25-27
Checklist for . . . Teachers	27-29

- English Language Arts Grades 9-12 (1987)

	Pages
Objectives for the Student	5-9
Levels of Engagement	10
Instructional Emphases	11-13
An Overview of the Senior Years	14
Grade 9 (Senior 1)	43-61

Further information related to the delivery of senior years instruction and language development through literature, language study, listening, speaking, reading, writing, and thinking can be found in the curriculum support document, English Language Arts Senior Years (9-12) (1991).

The "Senior 1 Overview" presented on the following page outlines the level of engagement, instructional emphases, and program aims for Senior 1 English Language Arts. These parameters are identical to those originally specified for Grade 9 (see English Language Arts Overview K-12, 1988, p. 76).

SENIOR 1 OVERVIEW*

Level of Engagement: Exploration

Instructional Emphases: Content, Vehicle, Situation

The Senior 1 program aims:

- to expose students to a wide range of content and communicative functions and encourage them to explore their personal relationships to the areas of study;
- to explore the specifics of content, vehicle, and situation and how these affect language use.

Content	Vehicle	Situation
Relevant/irrelevant	Spoken/written	Formal/informal
Factual/fictional	Live/electronic	Structured/unstructured
Familiar/unfamiliar	Interactive	Public/private
Concrete/abstract	- immediate, e.g., telephone	Comfortable/uncomfortable
Functional/imaginative	- delayed, e.g., letter	Size of audience
Historical/contemporary	- no interaction, e.g., film	Familiar/unfamiliar
General/specific	Length of discourse	Reactive/non-reactive
Personal/impersonal	Mode of discourse	Point of view or presentational perspective
Comfortable/uncomfortable	Personal/impersonal	Vantage point: spatial and temporal relationships
	Allowance for, prohibition of:	Emotional content: tone, mood, atmosphere
	- editing	
	- explanation	
	- spontaneous response	
	- planned response	
	- interruption	

* This overview is reproduced from English Language Arts Overview K-12 (Winnipeg, MB: Manitoba Education, 1988), p. 76.

II. TIME ALLOTMENTS

II. TIME ALLOTMENTS

As indicated earlier, the New High School Program Model outlined in Strategy 78 of Answering the Challenge allocates one and one-half credits to Senior 1 English Language Arts. Therefore, the minimum time allotment for English Language Arts instruction in Senior 1 is now 165 hours.

The time allotments specified in the English Language Arts curriculum guides should be changed to correspond with the new program model. The sections of the guides pertaining to time allotments are reproduced below, with changes highlighted in bold print. (An asterisk appears in the left side margin where changes are to be noted in the relevant curriculum guides.)

- English Language Arts Overview K-12 (1988), page 32:

  A balanced English language arts program requires that emphasis be given to listening, speaking, reading, writing, literature, and language study as outlined in this guide. The most efficient way of accomplishing this balance is through an integrated program which focuses on the thinking processes common to all elements of the language arts and to other subject areas.

  The program objectives are defined with the intent that as many students as possible can achieve success within the program. However, variation in age, experience, and abilities make it impossible for all students to achieve at the same rate or attain the same level of performance. Depending on the activity, different groupings of students as well as varying amounts of time will be necessary to meet the objectives. The time allotments suggested below represent the amount of time required on average to achieve the program's objectives. It should be noted that the content of other subjects can and should be used to develop language skills.

  Grades

	K-3	600 minutes per week 120 minutes per day
	4-6	500 minutes per week 100 minutes per day
*	7-**8**	375 minutes per week 75 minutes per day

* **Senior 1** (grade 9) Minimum of **165 hours** of instruction per **course** **(i.e., 1½ credits equals a minimum of 165 hours)**

* **Senior 2-4** (grades 10-12) Currently a minimum of 110 hours of instruction per course credit.

  (Note: Time allotments for grades 10-12 will change to a minimum of 165 hours [1½ credits] when Senior 2-4 are implemented.)

- English Language Arts Grades 9-12 (1987), page 21:

  * The **new** time allotment for **Senior 1** English Language Arts is **a minimum of 165 hours**. **Present** time allotments for English Language Arts courses grades ten to twelve are 110 hours per credit.

  * **(Note: Time allotments for English Language Arts courses grades 10-12 will change to a minimum of 165 hours when Senior 2-4 are implemented.)** Since English Language Arts 300 is assigned two credits **at present** (one mandatory credit and one elective credit) 220 hours are **currently** required.

- English Language Arts Grades 9-12 (1987), page 44:

  * The time allotted for study of the English Language Arts in **Senior 1 (165 hours)** allows for the consolidation of a firm foundation of basic skills, not only through specific practice, but also through extensive reading and writing in general, thus encouraging students to widen their experiences and interests. Time allotment has other implications as well, especially in terms of the quantity of experiences and responses the teacher can create and the balance struck between oracy and literacy.

Because the English Language Arts curriculum guides are descriptive rather than prescriptive, the program of instruction delivered is expandable or contractable. In Senior 1, as schools change from delivering 220 hours to 165 hours, the program of instruction will need to be contracted. (Note: As schools change from delivering 110 hours to 165 hours at Senior 2-4, the program of instruction will need to be expanded.) Regardless of the ways in which schools choose to schedule the one and one-half credits of instruction within the 165 hours of instructional time allotted for Senior 1, the approximate ratio of time spent teaching and practicing in each of the areas through which language development occurs continues to be:

listening/viewing	20%	(33.00 hours)
speaking	20%	(33.00 hours)
reading	25%	(41.25 hours)
writing	35%	(57.75 hours)
		165.00 hours

Since thinking and language are integral to all classroom activities, and since literature is the major classroom resource through which language, reading, writing, listening, viewing, speaking, and thinking are developed, it is assumed that thinking, language, and literature* will form the basis for all classroom activities and so no time allotments for these can be specified. These activities should be organized through an **integrated approach**, keeping in mind the needs of individual classes and individual students.

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* In Manitoba's English Language Arts curriculum documents, the definition of literature has been broadened to include all forms of communication. Film, television, radio, magazines, newspapers, song lyrics, cartoons, comic strips, student writing, etc., would, therefore, be included in this broad definition. For specific references to the role of literature in Senior 1 see English Language Arts Senior Years (9-12) (1991), pp. 17-47, English Language Arts Overview K-12 (1988), pp. 1-2, and English Language Arts Grades 9-12 (1987), p. 7 and p. 52.

III. DIFFERENTIATING INSTRUCTION

III. DIFFERENTIATING INSTRUCTION

OVERVIEW

Strategy 74 in Answering the Challenge outlines the range of programming (advanced, general, and specialized) for which instruction must be provided at each of the four levels of high school. However, as stated by Dr. Norm Isler, Coordinator, High School Review Implementation, in his letter of June, 1991,

> since no curricula at the Senior 1 level have yet been developed which use streaming (general, advanced, special), as an approach to differentiated instruction, it is recommended that all subjects be delivered and reported unstreamed. The needs of advanced, general, and less able pupils should be met through differentiated instruction within the classroom.

Differentiated instruction involves providing different (adapted) instruction for different individuals or groups of students within the classroom depending on their interests, abilities, and needs.

Manitoba's English Language Arts curriculum presents a framework within which teachers are expected to plan courses using differentiated instruction to meet the diverse needs of the particular students they teach. Any decisions related to grouping students for the purpose of meeting these needs must be made by the teachers who know and work with the individual students concerned (see English Language Arts Grades 9-12, 1987, p. 15). The goals of English Language Arts can best be met within heterogeneous classrooms where differentiated goals and objectives, materials, pedagogy, and evaluation are evident.

Research Basis for Heterogeneous Classrooms

When John Goodlad (1984) looked closely at streamed or homogeneous grouping of students, he found that the crucial difference between "high" and "low" groups constitutes a "marked inequality in access to knowledge." He also indicated that ability streaming creates an "instructionally disadvantaged" subclass of students in schools (p. 152) as different course content is set, as different behaviours and attitudes are encouraged, and as teachers relate and respond differently (Atwell, 1987, p. 39). Atwell suggests that

> when secondary teachers deal with higher tracked kids, [they are] more organized, clear, and enthusiastic. In turn, high-track students perceive teachers as "more concerned about them and less punitive toward them," see their classmates as more friendly than do lower tracked students, and seldom feel left out of class activities. Low-track students report the lowest levels of peer esteem, and the highest levels of discord in the classroom; they view other students as unfriendly and feel left out of class activities . . . . **In short,**

> **students in the low tracks are "the least likely to experience the types of instruction most highly associated with achievement"** (emphasis added). (Goodlad, 1984, p. 155, in Atwell, 1987, p. 39)

The instructional consequences for students in low tracks include a decrease in the number of curriculum units covered, a slower pace of instruction, fewer demands made for learning higher-order skills, and reduced emphasis on test and homework requirements (Oakes, 1985; Mitchell, 1989, in Braddock and McPartland, 1990).

The benefits of heterogeneous classes have been well-attested by research (Barker-Lunn, 1970; Hargreaves, 1976). Thompson (1974) conducted a study of the transition from streaming to non-streaming over a ten-year period and concluded that non-streaming had positive effects on academic performance at both ends of the ability range (see also McPhee, 1978; Newbold, 1977; Postlethwaite and Denton, 1978). Goodlad found that instruction of heterogeneous groups did **not** sink to the lower levels associated with less able students. **Rather, heterogeneous classes "were *more like high than low track classes* . . . in regard to what students were studying, how teachers were teaching, and how teachers and students were interacting in the classroom"** (emphasis added) (Goodlad, 1984, p. 159, in Atwell, 1987, p. 39).

Robert E. Slavin of Johns Hopkins University, in Achievement Effects of Ability Grouping in Secondary Schools: A Best-Evidence Synthesis (1990), examines the research on the effects of ability grouping on the achievement of secondary school students. Slavin presents "a comprehensive review of all research published in English which evaluated the effects of ability grouping on student achievement in secondary schools" (p. 1), and uses a review procedure called "best-evidence synthesis" (p. 4). Across the studies examined by Slavin, "the effects of ability grouping on student achievement are essentially zero" (p. 7). At the end of the synthesis, Slavin draws four conclusions:

1. Comprehensive between-class ability grouping plans have little or no effect on the achievement of secondary students. This conclusion is most strongly supported in grades 7-9, but the more limited evidence that does exist from studies in grades 10-12 also fails to support any effect of ability grouping.

2. Different forms of ability grouping are equally ineffective.

3. Ability grouping is equally ineffective in all subjects, except that there may be a negative effect of ability grouping in social studies.

4. Assigning students to different levels of the same course has no consistent positive or negative effects on students of high, average, or low ability. (Slavin, 1990, p. 17)

Slavin suggests that the findings summarized in the synthesis "mean that decisions about whether or not to group by ability must be made on bases other than likely impacts on achievement" (p. 17). Furthermore, he argues that

> given the undemocratic, antiegalitarian nature of ability grouping, the burden of proof should be on those who would group rather than on those who favor heterogeneous grouping, and in the absence of evidence that grouping is beneficial, it is hard to justify continuation of the practice. (p. 17)

Slavin further states that "the possibility that students in the low groups are at risk for delinquency, dropping out, and other social problems (e.g., Rosenbaum, 1980) should also weigh against the use of ability grouping" (p. 17).

Atwell (1987) suggests that educators continue to believe in the effectiveness of homogeneous streaming despite a body of research which shows that streaming does **not** produce gains in students' achievement (Alexander, Cook, and McDill, 1978; Borg and Prpich, 1966; Rosenbaum, 1976), and that educators do this for the benefit of teachers, **not** students.

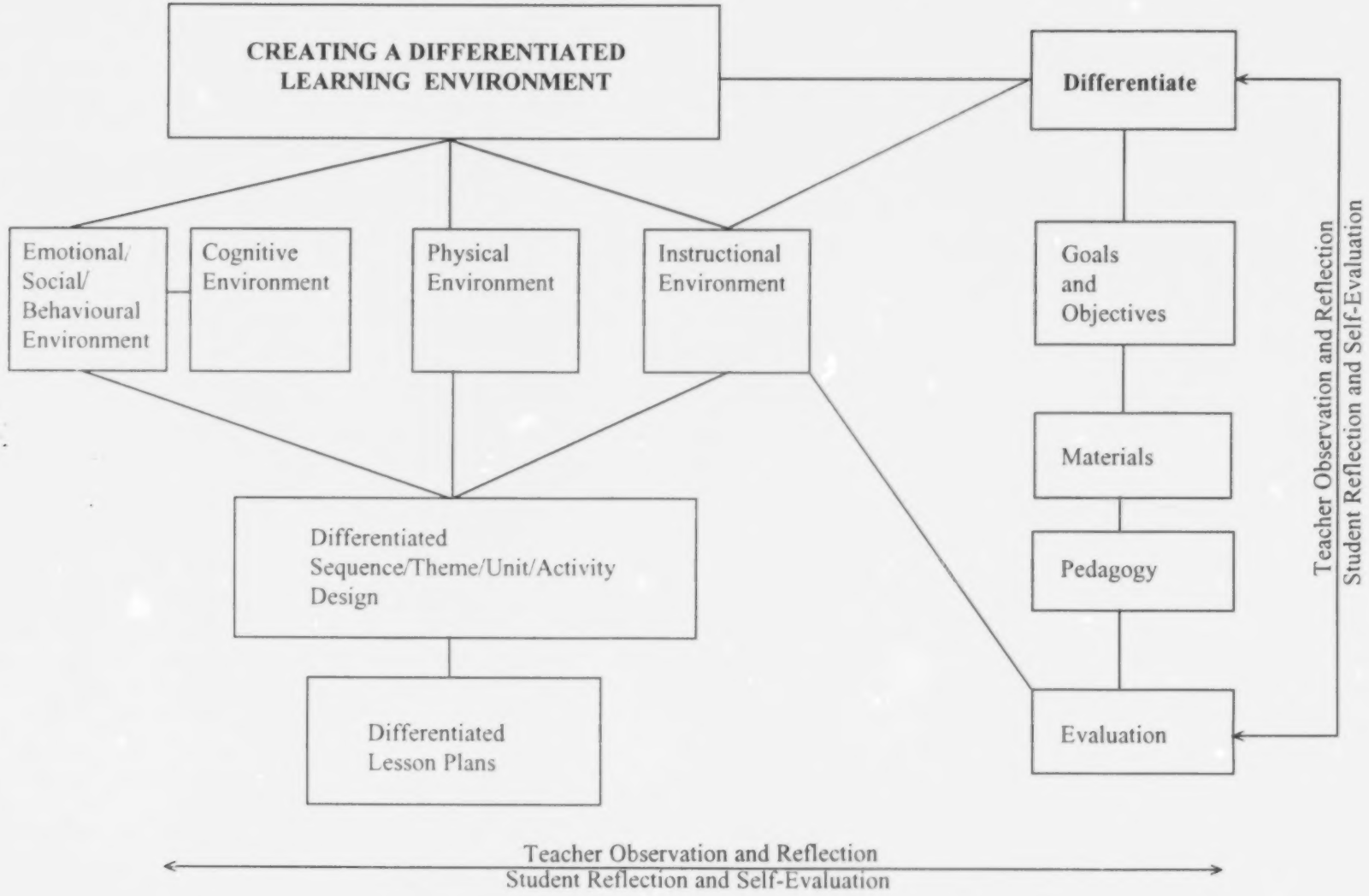
However, Slavin's research also indicates "that schools and [divisions] moving toward heterogeneous grouping have little basis for expecting that abolishing ability grouping will in itself significantly accelerate student achievement **unless they also undertake changes in curriculum or instruction [which are] likely to improve actual teaching"** (emphasis added) (p. 17).

Manitoba's English Language Arts curriculum documents have been designed to facilitate heterogeneous grouping. The curriculum and the teaching strategies suggested in these documents are designed to improve teaching and learning. It is teaching practices and learning strategies related to differentiating instruction that will enable teachers in heterogeneous classrooms to manage, to survive, to provide instructional excellence, and to meet the individual needs of their unique students.

Outlined on the following page is a model for "Creating a Differentiated Learning Environment." While the remainder of this document illustrates the process of differentiating the instructional environment through differentiated goals and objectives, materials, pedagogy, and evaluation, teachers need to be aware that differentiation must also occur within the emotional, social, behavioural, cognitive, and physical environments.

The remainder of this portion of the guidelines is divided into five areas:

A. Differentiated Sample Sequence
B. Differentiating Goals and Objectives
C. Differentiating Materials
D. Differentiating Pedagogy
E. Differentiating Evaluation



The above model was developed by P. MacDonald, D. Hall, K. Peterson, D. Phillips, and N. Gates, 1991. The visual conceptualization of the model was adapted from J. W. Woods' SAALE Model--Systematic Approach for Adapting the Learning Environment (Project TRAIN, Virginia Commonwealth University, Richmond, Virginia, 1988). Woods' model was presented at the Canadian Council for Exceptional Children Conference held in Winnipeg, November, 1990.

A. DIFFERENTIATED SAMPLE SEQUENCE

The sequence has been chosen as the basic instructional format in all senior years curriculum documents, rather than the more traditional unit approach. Sequencing fosters the greatest possible integration of language development experiences or activities involving listening, speaking, reading, writing, and viewing into the study of literature and language.

A sequence is simply a succession of parallel and/or overlapping activities carefully designed to give the student a sense of progression, rather than a feeling of working on a series of isolated skills or topics. (See English Language Arts Senior Years [9-12], 1991, pp. 8-16, for further information on sequencing.)

The sample activity sequence for Senior 1 classrooms which follows (see "A Differentiated Sequence: Vignettes/Genres") is an adaptation of a sequence which appeared in English Language Arts Grades 9-12 (1987, pp. 58-59). It has been designed to accommodate the level of engagement (exploration) and the instructional emphases (content, vehicle, and situation) suggested for Senior 1, while simultaneously allowing for differences in individual student needs, abilities, and interests.

The items in the sequence have been numbered to clarify the flow of activities in the sequence. As well, each activity begins with a highlight of the area in which differentiation can occur. Few alternative or optional strategies and activities have been identified, but classroom teachers will find many points in the sequence where alternative or optional activities and strategies could be implemented.

The cognitive and affective goals and objectives which underlie each suggested activity are outlined as well. Evaluation procedures are not indicated because of space limitations; however, evaluation should be an ongoing process reflecting the cognitive and affective goals and objectives as well as the differentiation embedded in the sequence.

In addition to the usual teacher evaluation, a number of opportunities are suggested for student self-evaluation and for peer evaluation of work. Whatever the source of evaluation in the sequence, it should reflect both the weight assigned to the instruction and the length of time allowed for the undertaking.

The section on "Differentiating Evaluation" which appears later in this document suggests a variety of evaluation tools which will assist teachers in differentiating evaluation. As well, each "Developing Language Through . . ." chapter in the English Language Arts Senior Years (9-12) (1991) support document contains practical ideas to help teachers evaluate reading, writing, listening, speaking, thinking, and literature and language study.

What follows, then, is a sequence of activities, and, as such, no unit divisions are suggested. The amount of time spent on each activity in the sequence will be influenced by a number of factors: individual student needs and interests, material availability, and teacher expertise. It is likely that a number of sequences will be carried on simultaneously, in order to achieve the various goals and objectives established by the teacher and the students.

The value of sequencing lies mainly in the sense of direction and progress gained by the students. Sequencing (i.e., taking the longer view) also enables the classroom teacher to keep a record of the skills, genres, and materials being covered. Flexibility is, nevertheless, a key ingredient in any successful sequence. Within the framework of the sequence, the teacher must be ready to take advantage of opportunities for enrichment which may arise during the course of studies.

A DIFFERENTIATED SEQUENCE: VIGNETTES/GENRES

Explanatory Notes

- Sequences are not units; that is, they are not so much blocks of work or series of steps to be done consecutively, as they are threads to be interwoven throughout the year's work. A sequence of activities can be worked on for a period of time, and then dropped, if desired, only to be resumed later. It is quite possible to have several sequences running concurrently in the classroom. Unlike a unit, the sequence is not necessarily a self-contained structure. Instead, it should arise out of work and experiences that have come before and lead naturally into new sequences to follow; it is a part of a continuum. The differentiated sequence outlined on the following pages, for example, may have arisen out of previous work in autobiographical writing, interviewing parents/grandparents/senior citizens, recording and shaping family stories, storytelling, and improvisational or scripted drama.

- The areas of differentiated instruction are highlighted in bold print in each activity. These include: differentiated experiences (common/whole class, group, or individual through differentiated goals and expectations); groupings (whole class, group, or individual); and materials.

- The activities in this sequence are meant to be suggestions only. They should <u>never</u> be used in a classroom without being adapted to the needs, interests, and abilities of the students, who change every year. The sample shows how activities and materials can be integrated into a differentiated learning continuum.

A DIFFERENTIATED SEQUENCE: VIGNETTES/GENRES* (Senior 1)

Level of Engagement: Exploration
Instructional Emphases: Content, Vehicle, Situation

STUDENT ACTIVITIES	Reading					
	Writing		2. **Common Experience (Individual)** Students brainstorm (individually and privately) five ways in which they are different today than they were three years ago. (Students make individual lists or webs.)		4. **Common Experience (Individual)** Students write non-stop for ten minutes about the experience/event identified in #3.	
	Listening/ Viewing	1. **Common Experience (Class)** Students listen while the teacher briefly shares an experience that has shaped his/her life. Alternatively, the teacher could briefly describe several pieces of literature to be used later in the sequence (see #6.)				
	Speaking			3. **Common Experience (Individual or Partners)** Students select one or two of the changes brainstormed in #2 for which they can identify a particular experience, event, or person responsible for that change.		5. **Common Experience (Partners/Small Group/ Whole Class)** Teacher provides opportunities for voluntary sharing of the writing initiated in #4.
GOALS/OBJECTIVES	Cognitive	awareness	recalling generalizing comparing/ contrasting	identifying selecting analyzing	recalling sequencing	conceptualizing
	Affective	values identification assimilation	characterizing personal attending	characterizing personal attending	feeling awareness	willingness to participate social attending

* This sequence is an adaptation of "Activity Sequence 1: Vignettes/Genres," English Language Arts Grades 9-12 (Winnipeg, MB: Manitoba Education, 1987), pp. 58-59.

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STUDENT ACTIVITIES	Reading	6. **Differentiated Experiences/Materials/Expectations** **(Homogeneous Groups)** Students examine several poems, short stories, and essays in which the author recalls an incident from life that has influenced his/her activities/attitudes in later life. The teacher can bring a collection of works to class from a wide range of genres (personal essay, short story, poem), periods (18th century to present), regions/cultures, and levels of complexity. As well, students should be encouraged to search out and bring in other pieces to add to the collection. Such a collection might include, for example, Adele Wiseman's essay "Confessions of a Book Molesting Childhood," Robert MacNeil's essay "Wordstruck," Irving Layton's poem "Keine Lazarovich," Doris Lessing's short story "Through the Tunnel," Ray Bradbury's short story "All Summer in a Day," Ernest Buckler's story "The Bars and the Bridge," Wordsworth's "Prelude," Coleridge's "Rime of the Ancient Mariner," many of O. Henry's short stories, Tennyson's "In Memoriam," Wilfred Owen's poem "Dulce et Decorum Est," Stephen Crane's short story "The Upturned Face," E.J. Pratt's poem "Erosion," Robert Frost's poem "The Road Not Taken," Ursula K. Leguin's short stories "The Ones Who Walk Away from Omelas" and "The Masters," and stories of personal experience found in Readers Digest. Students negotiate a reading list with peers and the teacher, forming homogeneous groups of 2-4 students with compatible reading interests and abilities. Minimum requirement: that each group's curriculum/reading list represent at least two different genres. (Some students will read only two pieces, for example, one article and one poem; others may read many pieces.)
	Writing	
	Listening/ Viewing	
	Speaking	
GOALS/OBJECTIVES	Cognitive	identifying decision making selecting
	Affective	feeling awareness group dynamics

STUDENT ACTIVITIES	Reading	7. **Common Experience** **Differentiated Materials/Expectations** **(Individual and Homogeneous Groups)** Students, individually, jot notes ("take a mental walk") around each of the pieces they have chosen to explore. (See English Language Arts Senior Years [9-12], 1991, p. 26.) Some groups can be left to read on their own. Other groups may		
	Writing	benefit from reading their pieces aloud individually or together in class, or having the teacher read to them, or listening to a recorded reading of the piece. Groups that have undertaken lengthy reading lists may complete part of this activity outside of class.		
	Listening/ Viewing	8. **Common Experience** **Differentiated Materials/Expectations** **(Homogeneous Groups)** In their groups, students discuss their personal responses to and observations on the literature and attempt to analyze and evaluate the differences in presentation and impact of the different genres. (For more on personal response, see Parsons' Response Journals, for more on observations, see Ponsot's and Deen's Beat Not the Poor Desk or Benton's and Benton's Examining Poetry. The difference between a personal response and an observation is the difference between opinion and fact; an observation is a statement that can be proven, such as "This passage uses very few adjectives" or "The poem seems to fall into three parts ...") Senior I students will probably need to have this task structured for them. Each group should be given response guidelines (see Parsons'	9. **Common Experience** **(Homogeneous and Heterogeneous Groups)** Groups share their responses and findings with each other using a three-step jigsaw approach (also called "home and away groups"). (See Clarke's Together We Learn) The first step in this process involves the homogeneous groups formed in #6. For the second step in the process, form relatively homogeneous groups composed of students who were working on texts of similar complexity. For the third step, regroup students to form more heterogeneous groups. In each of these small groups, students should examine the role played by situation, arrangement of
	Speaking	Response Journals), some very structured, others less so, but all leading students to examine some common elements in their chosen works. Some groups may not get past the stage of sharing responses and beginning to make observations; others may go beyond comparing genres and begin to compare historical periods within genres.		events, selection of detail, use of imagery, and appeal to the senses. Senior I students will likely need to have these expectations structured for them.
GOALS/OBJECTIVES	Cognitive	associating analyzing	analyzing comparing/contrasting generalizing concluding	recalling restructuring/synthesizing summarizing analyzing
	Affective	value response	social participation group dynamics willingness to participate social attending	social participation group dynamics willingness to participate social attending

STUDENT ACTIVITIES	Reading			
	Writing	10. **Differentiated Experience/Expectations (Individual/Heterogeneous Groups)** Using a process approach to writing, students create a vignette by writing as **vividly** as possible about a past event from their own lives. Some students will rewrite the free-writing they did in #4 and shape it into a vignette. Others may want to try writing about the same experience in more than one genre, or otherwise consciously manipulate any of the variables (situation, arrangement of events, selection of detail, use of imagery, appeal to the senses). (A mini-lesson on "writing vividly" could be appropriate at this time; for more information on mini-lessons, see Atwell's In the Middle.)		
	Listening/ Viewing			12. **Common Experience (Class and Heterogeneous Groups)** A mini-lesson: the teacher distributes samples of four different scripts (stage, radio, television, film) asking students (either in randomly
	Speaking	11. **Differentiated Experience/Expectations (Heterogeneous Groups)** Working in small groups, students share their own and respond to each other's vignettes, noting strengths and suggesting areas in need of improvement. (If students have not been exposed to peer conferences earlier in the year, this could be a topic for a mini-lesson.)		assigned groups OR as a whole class) to **discover** the elements and characteristics of each kind of script.
GOALS/OBJECTIVES	Cognitive	recalling restructuring	identifying analyzing	comparing/contrasting analyzing
	Affective	feeling awareness	social participation group dynamics value response	attending

STUDENT ACTIVITIES	Reading		
	Writing		
	Listening/ Viewing	13. **Common Experience (Heterogeneous Groups)** Students are put in heterogeneous groups. Each group examines one of the formats: stage, radio, television, film. The teacher gives all	14. **Common Experience Differentiated Expectations (Whole Class)** With teacher assistance, students devise a checklist of criteria to be used in examining scripts in #16a. (In develop-
	Speaking	the students the same sample vignette. Groups discuss what changes would have to be made in order to adapt this vignette to their particular medium.	ing the checklist, refer back to expectations identified in #12 and #13. Checklists may vary from group to group and individual to individual depending on the class, group, and individual objectives established.)
GOALS/OBJECTIVES	Cognitive	concept relating analyzing restructuring predicting abstracting	analyzing decision making
	Affective	social participation group dynamics	values identification

STUDENT ACTIVITIES	Reading	
	Writing	15. **Common Experience** **Differentiated Expectations** **(Individual/Heterogeneous Groups)** Students devise a script for one of the vignettes (written in #10 or read in #6/7), modelling their script after the samples (stage, radio, television, or film). Some students may choose to script their own piece individually while others may choose to work collaboratively on a single script. Size of groups may vary. Students have the choice of preparing a script for one of the vignettes they wrote or one of the vignettes they read. (Some of the scripts could be presented in #18.)
	Listening/ Viewing	16. **Differentiated Experience** **(Individual/Heterogeneous Groups)** a) Working individually or in small groups, students use the checklists developed in #14 to examine/revise scripts. The teacher will need to work with some groups intensively on revision and editing. (This may be a topic for a mini-lesson.)
	Speaking	b) Some students will require less teacher assistance with the revision process. When these students complete their revisions, they could form heterogeneous groups to research technical demands and basic terminology associated with each format (stage, radio, television, film). This research will be presented to the class later (in #17).
GOALS/OBJECTIVES	Cognitive	selecting restructuring decision making generalizing analyzing organizing conceptualizing
	Affective	social attending/participation group dynamics

STUDENT ACTIVITIES	Reading	
	Writing	
	Listening/ Viewing	
	Speaking	17. **Differentiated/Common Experiences (Heterogeneous Groups and Class)** The groups which conducted research in #16(b) present their findings to the class (with the teacher filling in gaps where necessary). 18. **OPTIONAL EXTENSION** **Common Experience** **Differentiated Expectations (Heterogeneous Groups)** Some of the scripts could be presented. a) Form production and acting companies for each of the scripts to be used. While the actors rehearse, the production committee will be attending to appropriate details such as costuming, scenery, sound effects, mastering tape machine, background music. (Note: Students who wrote individual scripts could form groups and select a script to produce.)
GOALS/OBJECTIVES	Cognitive	recalling summarizing organizing selecting associating organizing decision making hypothesis generating conceptualizing
	Affective	social participation social attending

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STUDENT ACTIVITIES	Reading				20. **Differentiated Materials/Expectations (Homogeneous Groups)** Working in groups, students read a variety of materials (novel, short story, etc.) which incorporate examples of flashback techniques.
	Writing				21. **Differentiated Expectations (Individual)** Students write journal entries on their experiences with flashbacks in literature (including film, television, etc.). They are encouraged to bring in literature samples to share with the class/small groups. (Teachers will need to develop response guidelines to set up expectations for the journal entries; see Parsons' Response Journals.)
	Listening/ Viewing	19. **Differentiated Materials Expectations (Class)** View film clips which incorporate examples of flashback techniques (e.g., feature films, situation comedies, soap operas).			22. **Differentiated Expectations (Homogeneous Groups)** Students form groups of 2-4, grouping together students who have had similar previous literary experiences with flashbacks. Referring to any novels, short stories, films, or television productions with which students are familiar, groups choose one or two works in order to explore how the author has employed flashbacks as a
	Speaking	18. b) Present the finished products to appropriate audiences of peers or adults. Hold inter-class discussions with peers to gain feedback on how others see students' efforts.			means of integrating past and present, and showing how the past has influenced the present. Some students will only be able to identify flashbacks, whereas others will be able to analyze the function of the flashbacks in terms of theme, character development, and structure.
GOALS/OBJECTIVES	Cognitive	awareness analyzing generalizing	recognizing	awareness recognizing	recalling analyzing
	Affective	social attending willingness to participate	social attending willingness to participate	social participation group dynamics	social participation group dynamics

STUDENT ACTIVITIES	Reading	
	Writing	
	Listening/ Viewing	23. **Common Experience/Materials (Class)** A whole class mini-lesson: using as illustrations some of the vignettes written by students, discuss how flashbacks could have been used in some of the scripts created from the written vignette. Explore the ease with which flashback technique could be used in radio as compared to television or film, and the difficulty of using the technique convincingly on the contemporary stage.
	Speaking	
GOALS/OBJECTIVES	Cognitive	hypothesis generating comparing/contrasting abstracting predicting
	Affective	attending social participation

STUDENT ACTIVITIES	Reading		
	Writing	24. **Differentiated Experiences/Expectations (Individual)** Students explore techniques for fictionalizing their own vignettes. Using a process-writing approach, students rewrite their vignettes in the third person and employ flashback. In rewriting their pieces in the third person some students will be able to integrate one flashback technique (common expectation), whereas others will be able to handle more than one. Some should experiment with other fictionalizing techniques: consciously altering the narrator's relationship and attitude to the subject; retaining the first person but inventing a narrative persona; attempting a framing story (e.g., the narrator walks into a bar [present] and tells his story to the bartender [flashback]). (This might be an opportune time for a mini-lesson on verb tense.)	25 **Common Experience Differentiated Expectations (Class)** Publish the vignettes in a photocopied booklet which can be shared with other classrooms, libraries, schools, and parents.
	Listening/ Viewing		
	Speaking		
GOALS/OBJECTIVES	Cognitive	restructuring temporal sequencing abstracting bias identifying	organizing decision making
	Affective	characterizing values identification	value response

STUDENT ACTIVITIES	Reading	26. **OPTIONAL EXTENSION** The teacher could integrate this sequence with another parallel sequence at this point, or start a new sequence. **Differentiated Materials** **(Homogeneous Groups)** Students read biographies and autobiographies of a variety of interesting people. Materials (which students should help collect) may come from the home, public library, school library, or school textbook stock. In homogeneous groups, students explore the materials to determine what emphasis is placed on formative events in the person's life and how this emphasis is conveyed to the reader (i.e., sequencing of events, selection of detail, fact as compared to interpretation).
	Writing	27. **Differentiated Experience/Materials** **(Individual)** Choosing and assuming the identity/role of one of the fictional characters they have met in their reading, preferably a young person like themselves, students keep a diary of the events that might happen to that person in the course of a week. The diary entries should also include reactions and responses to the events. Students should try to keep "in character" as much as possible when recording events in the diary.
	Listening/ Viewing	
	Speaking	
GOALS/OBJECTIVES	Cognitive	identifying cause/effect sequencing temporal sequencing selecting hypothesis generating predicting generalizing
	Affective	group dynamics assimilation characterizing values identification

STUDENT ACTIVITIES	Reading	28. b) Students read literature in which the writers recall incidents from their lives (e.g., Barry Broadfoot's books, particularly Ten Lost Years). and/or
	Writing	
	Listening/ Viewing	28. **Common Experience (Class)** As preparation for #31, students should have experiences in which people recall incidents from their early lives, the effects of which followed them into adulthood. 28. a) Students listen to recordings of some famous people recalling incidents from their lives (e.g., Bill Cosby, Robin Williams, Margaret Atwood, Beatrice Culleton). and/or 28. c) Students interview people in the community about incidents from their lives. and/or 28. d) Students interview their parents, grandparents, etc., about incidents from their lives.
	Speaking	(Note: Students should be instructed to read/listen carefully for clues which will indicate the speakers' frame of mind and attitude to the events they describe. Students who conduct interviews could ask their respondents about their life expectations/values at age fourteen.)
GOALS/OBJECTIVES	Cognitive	awareness generalizing
	Affective	feeling awareness social attending

STUDENT ACTIVITIES	Reading		
	Writing	29. **Differentiated Experiences (Individual and/or Heterogeneous Groups)** Students could brainstorm (e.g., whole class, small group, shared journal writing) about what the world might be like in ten years (e.g., economically, socially, politically, personally).	30. **Common Experience Differentiated Materials (Individual)** Students prepare materials for #31.
	Listening/ Viewing	Students could develop a "costume" (e.g., clothes, make-up, hairstyle, material possessions) to reflect their expectations about the physical world in ten years. Students could write letters (writing to learn/discover) to themselves giving advice (to themselves) on how to treat Senior 1	
	Speaking	students, and reminding themselves of how/what/who they might like to be in Senior 4. (Teachers should mail these letters to their students when the students are in Senior 4.)	31. **Common Experience (Class or Heterogeneous Groups)** Students deliver, either to the whole class or to other members of a small group, a presentation that outlines the type of person they expect to be in ten years, indicating, whenever possible, what impact current events may have on their lives.
GOALS/OBJECTIVES	Cognitive	hypothesis generating predicting generalizing cause/effect sequencing	hypothesis generating predicting generalizing cause/effect sequencing
	Affective	value analysis value response feeling awareness	social participation social attending

B. DIFFERENTIATING GOALS AND OBJECTIVES

All students will explore language development experiences related to broad program goals; however, objectives may be differentiated on the basis of common (class) experiences, group experiences, and/or individualized experiences.

Senior Years Program Goals

In the senior years English Language Arts program **all** students should receive instruction and participate in activities providing them with opportunities to:

- develop and use their language (speaking, listening, viewing, writing, reading) to the best of their ability, across the full range of objectives;
- experience and respond to a wide range of literature;
- extend their thinking skills through the language arts;
- gain insight into how language works;
- develop their affective and social skills.

(See English Language Arts Grades 9-12, 1987, p. 15.)

Senior 1 Level of Engagement/Instructional Emphases

The level of engagement for language development in Senior 1 is **exploration**. By exploring a wide variety of **situations**, **vehicles**, and **content** (the instructional emphases for Senior 1), students will be engaged in a more natural and inductive process of learning new language concepts and relationships. They will be encouraged to incorporate language patterns and organizational techniques in their speaking and writing, which will help them to develop thinking skills and express their feelings with confidence.

(See English Language Arts Grades 9-12, 1987, p. 44.)

Objectives for the Senior 1 Program and for Senior 1 Students

The framework of the English Language Arts curriculum suggests that rather than acquiring knowledge by way of precepts, rules, definitions, or repetitive exercises, all students will grow in their understanding, maturity, and use of language if they are encouraged to explore new concepts and relationships operationally; that is, by actually responding with their own thinking, listening, speaking, reading, viewing, and writing to a range of ideas, viewpoints, and situations using a variety of language vehicles. For this reason, the guide recommends a program of short, frequent, varied, and personal responses for Senior 1 students.

It is reasonable to expect the initial responses at this stage to be personal, often egocentric. Students are, nevertheless, expanding their knowledge of deductive and inductive thinking. The program attempts to refine these abilities by exploring the ways in which content is understood or expressed in the language modes in different communication contexts.

Differentiating Objectives

The objectives for a particular activity or sequence of activities (refer to "A Differentiated Sequence: Vignettes/Genres" for the examples) may be differentiated in that the focus may be on:

- **Class Objectives**

  For example, all students would share the experience of choosing and reading literary selections from at least two different genres. (See "Vignettes/Genres," Activity #6.)

- **Group Objectives**

  For example, all students would discuss their responses to the literature they have chosen. However, some groups would move further along the learning continuum and evaluate the differences among the various genres. Some groups would go into even more detail and analyze the differences among various periods or cultures within genres. (See "Vignettes/Genres," Activity #8.)

- **Individual Objectives**

  For example, in rewriting their own vignettes, advanced students would integrate flashback and attempt to manipulate various other fictionalizing techniques (such as those outlined in "Vignettes/Genres," Activity #24).

Planning for Individual Differences

Consideration of each student as an individual with unique intellectual, physical, social, and emotional strengths requires careful planning. A key concept in that planning is the differentiation of goals and objectives. In recognizing the need to provide common and individual experiences, teachers must consider each individual student when planning instructional strategies, selecting materials, and determining the level of sophistication each student should achieve in meeting the objectives.

Accommodations must be made for the full range of students, including advanced students and those requiring remedial help.

The pace at and extent to which a student is able to move along the learning continuum will depend upon the individual's interests, abilities, learning needs, and background experiences. Teachers can develop their awareness and enhance their understanding of individual differences through a variety of activities. Although part of an ongoing process, activities such as the following* are particularly crucial early in the year:

- providing a sufficiently wide variety of short listening, speaking, viewing, reading, writing, literature, and language activities to gain a comprehensive understanding of the students' abilities, needs, and interests;
- ensuring that activities involve a variety of purposes, situations, audiences, content, vehicles, styles, forms, and thinking skills;
- fostering interaction in which students use language to get to know each other and the teacher;
- observing and evaluating performances across a range of activities, with the purpose of discovering the students' abilities and of setting short-term goals to promote growth;
- continually adjusting activities, even at this early stage, to meet the needs of the class, of groups within the class, and of individuals;
- providing the necessary teaching or review of skills;
- assisting students to evaluate themselves through reading and viewing repertoires, writing portfolios, journals, listening logs, and self-assessment checklists;
- helping students establish a sense of self-confidence and ownership of growth.

As the strengths and weaknesses of each student become apparent, the teacher can, within the objectives established for a lesson, a specific activity, or a sequence of activities, set differentiated objectives and select appropriate materials, learning experiences, teaching strategies, and evaluation tools for each student according to his/her abilities, needs, and interests.

When planning differentiated learning experiences, teachers should consider differentiating objectives related to process, and/or materials, and/or product. Examples of how to differentiate objectives in these areas (using the activities from "A Differentiated Sequence: Vignettes/Genres" to illustrate) include:

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* These suggestions appear in English Language Arts Senior Years (9-12) (Winnipeg, MB: Manitoba Education and Training, 1991), p. 7.

- **Differentiated Objectives Related to Process**

  For example, within Activity #24 in "Vignettes/Genres," objectives may be related to process--involving thinking and writing:

  1. The advanced student would be required to engage in higher level thinking through an increasingly complex manipulation of language, not only using flashback, but also altering the narrator's relationship to the subject, inventing a narrative persona, etc.

  2. The general student would be challenged by being assigned the task of analyzing the function of language (e.g., the flashback technique).

  3. The less able student would be introduced to and made aware of the function of language (e.g., flashback allows readers to understand the sequence of events).

- **Differentiated Objectives Related to Materials and Process**

  For example, in Activity #8 in the sample sequence the objectives are related to process (thinking, reading, and writing) and to materials:

  1. The advanced student would be expected to demonstrate an in-depth involvement through exposure to more complex material from a wider range of genres (thinking involves analysis and synthesis).

  2. The general student would be encouraged to give a personal response to a few different genres (thinking involves comparison and contrast).

  3. The less able student would be exposed to two genres and encouraged to give a personal response (thinking involves examination and identification).

- **Differentiated Objectives Related to Product**

  For example, in Activity #24 the objectives are related to the products generated in the sample sequence:

  1. The advanced student would be required to produce written work reflecting experimentation with numerous fictionalizing techniques.

  2. The general student would be required to generate writing in which a few fictionalizing techniques (e.g., flashback) are incorporated.

  3. The less able student would be required to produce a piece written in the third person using only one flashback technique.

- **Differentiated Objectives--Building in Negotiation**

  Planning for individual differences in a class could also vary according to abilities. In general, objectives for the less able student will be teacher-directed, but in some cases involving projects of a short duration the student may be able to negotiate learning experiences with the teacher. The general student, after experience with the procedure of negotiating, could participate in negotiating objectives for projects involving a longer time frame. The advanced student could be expected to participate in teacher-student negotiated objectives earlier in the year, and these could be related to projects of extended duration.

C. DIFFERENTIATING MATERIALS

The teacher can provide for common experiences (related to common or class objectives) through the use of whole-class materials. Group materials can be differentiated on the basis of objectives, student interests and needs, and student abilities. Individualized materials allow for wide-scale differentiation. **Flexibility in allowing students to choose their own materials further facilitates differentiation.**

In selecting materials, the following should be considered:

- using a wide range and variety of materials to meet the needs of students;
- continue using novels, short stories, poems, and drama, but complementing these with materials such as films, newspapers, television, radio, songs, and people;
- choosing a variety of materials for individual and group study (e.g., six to ten copies of a title, perhaps thematically linked, rather than a full class set);
- reusing materials (e.g., those introduced earlier in the course or in previous years) for different purposes, or at different levels of understanding;
- increasing student responsibility for locating some of their own materials;
- enhancing the role of the library/resource centre.

(These considerations are outlined in English Language Arts Grades 9-12, 1987, p. 4. Teachers should also refer to pages 22-23 of English Language Arts Grades 9-12, 1987, when selecting materials.)

Specific considerations related to the selection of materials for Senior 1 which reflect the level of engagement, **exploration**, include:

- using a wide variety of vehicles;
- introducing a wide variety of situations; } these are the instructional emphases for Senior 1
- including a wide variety of content; }
- encompassing both print and non-print materials;
- emphasizing numerous short experiences rather than fewer extended experiences;
- employing such shorter works as poems, short stories, essays, films, videos, one-act plays, novelettes, articles, vignettes, documentaries, and songs without neglecting longer discourse such as the novel;
- approaching more materials in an extensive rather than intensive manner;
- allowing for a range and variety of responses.

(See English Language Arts Grades 9-12, 1987, p. 48, for the above selection guidelines as well as for a detailed list of possibilities for exploration.)

When selecting materials for advanced students, the following criteria (adapted from Kaplan, 1989) should be considered:

- using accelerated or advanced materials;
- incorporating materials with a higher degree of complexity;
- extending materials beyond those outlined in the Manitoba Textbook Bureau Catalogue (see Selection of Learning Resources: Policies and Procedures for Manitoba Schools, 1990, pp. 4-7);
- drawing on materials related to broad-based themes, issues, and problems;
- including materials which are open-ended and encourage discussions, response, etc.

When choosing materials for less able students, the following should be considered:

- placing more emphasis on shorter works such as articles, short stories, one-act plays, scenes, and news reports in preparation for dealing with longer works;
- giving more attention to extending the students' experiences with a wide variety of literary and communication forms;
- taking greater care in selecting tasks which help to bridge the gap between the students' experiences and their literary (reading/viewing/listening) experiences;
- placing more emphasis upon works which deal with the outward reactions of people to situations and other people than on works which deal with inward-looking rationalizations of self;
- placing more emphasis upon works which demonstrate the communication techniques used in real-life situations.

(See English Language Arts Grades 9-12, 1987, p. 16.)

D. DIFFERENTIATING PEDAGOGY

Introduction

In order to address the diversity of strengths, weaknesses, background experiences, learning styles, and interests of students, a wide variety of strategies should be employed in every class. Pedagogical strategies which facilitate differentiated instruction and learning are most effective when used in combination with one another (for example, combining strategies such as flexible grouping, cooperative learning, negotiating the curriculum, and the inquiry method) in combination with other areas of differentiation (goals and objectives, materials, and evaluation).

While not exhaustive, this section provides brief explanations of twenty pedagogical strategies which can facilitate a differentiated learning process. More detailed elaborations of four of these strategies (flexible grouping, the workshop approach, the inquiry method, and negotiating the curriculum) are included immediately following the description of all twenty strategies.

Many of these strategies are outlined in and adapted from Challenge: Sourcebook for Gifted Education (1989) and are suggested for use with advanced students. Variations can be employed when working with general and less able students.

Pedagogical Strategies for Differentiating Instruction

- **Flexible Grouping**

  Employing the strategy of flexible grouping means using a variety of grouping techniques, each related to the purposes underlying specific objectives (class, group and/or individual). Homogeneous groups, for example, allow students to work on tasks suitable to their common interests, needs, or abilities, while heterogeneous groups allow students to interact with classmates with different abilities or interests, and consequently learn from each other. Some groups might work together for only a short period of time, while others might be together intermittently over an extended period of time. A student might be a member of several groups at the same time; for example, a student might be a member of a group working on a long-term project, a member of a writing group, a member of a reading group, and a member of any number of groups that have formed to perform short-term tasks. By using a variety of grouping techniques, the teacher can ensure that all members of the class have common experiences while also attending to the range of individual needs and interests. If the teacher is clearly aware of his/her overall goals and consciously differentiates specific objectives, flexible grouping can provide occasions for all students not only to learn to work with each other, but also to have individual needs met. (More information on structuring flexible grouping is provided later in this section on "Differentiating Pedagogy.")

- **Cooperative Learning**

  Cooperative learning is a small-group teaching/learning strategy which has received validation from numerous research studies. As a grouping strategy, it is reputed to increase cognitive and affective achievements for **all** students. Cooperative learning involves students in experiences within mixed-ability groups, with group members working toward achieving process objectives for the group and performance objectives for individual and group outcomes. Group skills are taught and opportunities are provided for practice.

  Cooperative learning is one way to differentiate for less able students while at the same time avoiding jeopardizing the achievement gains of advanced students. In most heterogeneous classrooms, teachers struggle to provide the constant assistance and feedback which less able or general students need. Cooperative learning enables these students to receive help and encouragement from peers; and, perhaps most importantly, it allows them to see positive cognitive and affective behaviour and attitudes which they can imitate and eventually internalize.

- **Pre-Learning Activities**

  Pre-learning activities are carefully structured to establish a context or to create a framework (for listening, reading, writing, thinking, viewing, and speaking) by inviting students to consider issues, themes, scenarios, or personal experiences and values related to the experiences which are to follow. The purposes of pre-learning activities--depending on the teacher's goals and objectives for the class, a group, or an individual--may range from focusing, to motivating, to facilitating comprehension or engagement, to arousing curiosity, feelings, or emotions, to engaging prior knowledge, to building awareness or predicting, to previewing text or gaining vocabulary awareness.

  Activities of this nature can involve individual, partner, small-group, or whole-class experiences such as discussing, brainstorming, reflecting, writing short responses (e.g., writing to "come to know"), visualizing, creating visual responses, etc. While pre-learning activities may focus on any of the language modes, they frequently involve engaging students in "talk."

  In some teaching/learning situations, depending on the class, group, or individual goals and objectives, teachers will decide to begin new learning (or transfer learning) with whole-class pre-learning activities (that is, whole-class discussion, brainstorming, etc.) to set the stage for reading, writing, listening, speaking, or viewing experiences which are to follow. There will be occasions when it is appropriate for all the students to engage in an identical pre-learning activity (for example, predicting what a story, poem, play, or film with a particular title might be about; or brainstorming collectively for personal experiences they have had and about which they could possibly write personal narratives). While a whole-class pre-learning activity may be adequate for many students to lead them into the language engagement to follow, there will very likely be some students who need additional differentiated pre-learning activities, either in a small group or through one-on-one interaction with the classroom teacher.

In other teaching/learning situations, again depending on class, group, or individual goals and objectives, teachers may decide to begin new learning (or transfer learning) with differentiated small-group (or individualized) pre-learning activities. For example, one small group could preview a reading selection by examining the title, subheadings, and illustrations in order to gain an initial impression; another small group could work with specific vocabulary to gain word awareness; a third group could predict what might happen in the piece; yet another group could use prior knowledge, perhaps of a situation, a character, an experience, or a theme involved in the reading selection. These differentiated small-group (or individualized) experiences would be designed to meet the unique needs and abilities of students.

- **The Workshop Approach**

Another method of addressing differentiation in English Language Arts, the workshop approach has three basic components: mini-lessons that offer a common base of knowledge and skills to all students in the class; a written workshop wherein each student works on individual or group writing projects; and a reading workshop that has the student responding in an interactive journal to his/her own selection of reading material. (More detailed information regarding this approach is provided later in this section.)

- **The Inquiry Method**

The inquiry method is another way to engage learners at all levels in the language arts. It involves an initial experience related to a particular topic, followed by the formulation of open-ended questions that arise from the introduction to that topic. Following the selection of one of the questions by the students and/or the teacher, the students collect data on the various alternatives which that question inspires, in order to determine the answers that best satisfy the question. The data are synthesized and a form of expression for the conclusion is chosen. The students then evaluate their conclusion. (A sample inquiry exploration on the topic of Greek/Roman mythology for Senior 1 appears later in this section.)

- **Varied Pacing/Curriculum Compacting**

Varying the pace or speed at which individual students progress through a sequence, theme, unit, lesson, activity, or assignment is one more way of providing differentiated experiences. For varied pacing to work in a classroom, teachers must come to terms with the fact that not all students will complete the same quantity of work.

Through curriculum compacting, the regular curriculum is adapted to meet the needs of advanced learners. This is accomplished by eliminating learning experiences in which a student demonstrates proficiency, or by streamlining experiences at a pace complementary to the student's ability. The time gained thereby may then be used to provide the student with appropriate enrichment and/or acceleration experiences and activities.

- **Developing Research Skills and Methods**

All students need to be taught research skills, including the skills of:

- identifying sources
- locating information
- acquiring information
- formatting records/notes
- recording/note-taking
- selecting
- sorting
- organizing
- documenting
- communicating/presenting
- evaluating

Too often teachers do not recognize that advanced students may need experiences with some of the more rudimentary skills in the research process. **All students must acquire the research skills in functional situations.**

Differentiation will play a role in the students' choice of topic; the range and evaluation of sources consulted; and the level of sophistication in research skills (process and product) utilized.

In their research students frequently demonstrate a tendency to copy information or simply to compile data. Nancy Polette (1989) recommends that one way to avoid this is to change the research product, since changing the product also changes the thinking and research processes that the student uses to develop the product. For example, instead of assigning a research paper on Shakespeare, have the students write a narrative poem about an important incident in the life of Shakespeare. Instead of having students write a paper discussing how John and Lorraine were indirectly responsible for the Pigman's death in The Pigman, have the students write a personal letter to the Pigman apologizing for and explaining their behaviour in his house, as well as reaffirming their desire to continue the friendship; or, instead of asking students to write a character sketch of John, have them write John's editorial for the school newspaper entitled "Understanding the Elderly."

Changing the product allows for differentiation, as students will locate, read, comprehend, and synthesize information according to their abilities and interests. The following list is presented to demonstrate the diversity and range of products that could be explored in the interest of changing the research process:

- picture books
- "how to" books
- poetry (acrostic, list, narrative)
- pop-up books
- surveys
- charts
- graphs
- video re-creations
- dialogue scripts
- journal or diary entries
- newspaper articles
- readers theatre
- stream of consciousness passages
- class-created textbooks
- pamphlets
- board games
- field guides
- scripts
- memoirs
- obituaries
- talk shows
- tabloid pieces
- oral histories
- interviews
- short stories
- forums
- panel discussion
- saturation reports
- brochures
- correspondence

- **Creative and Critical Thinking**

All students need to develop creative and critical thinking strategies. The creative or productive skills of fluency, flexibility, originality, and elaboration (Williams, 1970), as well as the critical thinking skills of planning, forecasting, questioning, decision making, problem solving, and evaluating should be taught to all students through speaking, listening, reading, writing, and viewing activities. The advanced student may require less instruction in the thinking strategies, whereas the less able student may need more emphasis on the steps involved.

Differentiation can also occur within creative problem-solving activities. Within the three steps identified by Donald Treffinger (1991): (1) understanding the problem, (2) generating ideas, and (3) planning for action, differentiation can occur where some students accelerate through a step or decide to concentrate their involvement on a particular step.

- **Developing Independent or Self-Directed Study Skills**

A goal of education is to help students develop independent study skills such as reading successfully in the content area, adapting reading speeds for different purposes, note-making and note-taking, identifying words in context, outlining and webbing, as well as time management. All students need training in developing these skills and all students, whether they are among the advanced, general, or the less able, need training in self-discipline. Differentiating instruction will allow students to progress at differing levels of participation depending on their motivation, ability, and task commitment.

- **Independent Study**

Within heterogeneous classrooms, individual or small-group investigations allow students to examine topics of interest at advanced levels of involvement. One of the objectives of this strategy is to allow the student to assume the role of a first-hand inquirer. To achieve this objective, sequenced skill development must be planned and monitored. The process may begin with the identification of a particular problem or question to be investigated. In order to provide a real purpose for the activity, individuals or groups that would be interested in the findings or products of the completed project should be identified. The types of products that will result from the students' work should also be identified, and these may take unique or non-traditional forms (e.g., videotape, computer program, language arts fair, etc.). Students may require assistance in locating and gaining access to a variety of primary and secondary resources. Diagnostic observation of skills in research methods may indicate that some instruction is necessary to enable the student to carry out the investigation successfully. Monitoring of the student's progress must also occur through regular conferencing with the teacher and/or advisor. (See Challenge: Sourcebook for Gifted Education, 1989, pp. 60, 139, and 173, for further information on independent study and for sample independent management plans.)

- **Questioning**

Questions posed to students take many forms and elicit different types of thinking. When discussing unfamiliar material, it is important with some students to begin with lower-order questions before proceeding to higher-level questions. With the less able student it is important to ask observing, ordering, labelling, classifying, and recalling questions which help the student to relate new material to past experiences before moving on to comparing and contrasting questions or inferring and predicting. The more advanced student could be ready sooner to answer higher-order questions involving predicting, synthesizing, decision making, and evaluating. The sequences of questioning and the types of questions will allow for differentiation, for developing inductive and deductive reasoning, as well as for enhancing divergent thinking.

- **Debating**

As a learning strategy, debating provides students with the opportunity to develop and refine research skills, to improve communication skills, and to advance cognitive, affective, and psychomotor skills through a vehicle which facilitates the study of both content and process. Debating provides increased possibilities to broaden student interest, to increase knowledge, and to investigate real problems--all for the purpose of presenting a rational, articulate argument in defence of a particular point of view. As an active learner-centred strategy, debating is by its very nature a differentiated activity involving research, investigation, organization, and planning skills as well as the delivery of the presentation to an audience. Debating affords all students in a mixed-ability classroom with the opportunity to examine divergent points of view, to assess evidence critically, and ultimately to reach their own conclusions. Students at all levels may

generate a high degree of motivation as a result of their active involvement in investigating a particular argument. (See Challenge: Sourcebook for Gifted Education, 1989, pp. 65-66.)

One interesting debating strategy is the tournament or "balloon" debate. This involves assigning a different character from a work of literature to each of several groups within the class with instructions to each group to defend the premise that its particular character is essential to the novel/play/story and fulfills a role and function that could not be fulfilled by any other character in the work.

Ideally, a group should consist of several persons, each with a specific task. One member should portray the character in discussions and cross-examination, speaking, thinking, and behaving as the character would. Another member should possess the quick, logical mind of a lawyer and prepare both defence and attack strategies. A third member should act as research assistant responsible to provide documentation for the strategies and positions.

At the end of each round, the team that has presented the weakest case for its character is "excused" from the leaking balloon; dismissed individuals can either become neutral participants in a voting audience, or join whatever team they think might eventually win the competition. A presiding judge must make the decisions on which team exits after each round.

Parallel strategies include putting a character such as Hamlet or Macbeth on trial for crimes and shortcomings, complete with all the trappings of a trial such as witnesses, lawyers, jury, and so forth.

Because of the intense motivation to win the competition, there is usually strong collaboration within each team, with a good deal of intense research being carried out by its members. Consequently, students learn not only to defend their own position, but also to attack potential weaknesses in positions taken by others. (See English Language Arts Senior Years [9-12], 1991, pp. 30-31.)

- **Seminars**

The seminar format may be particularly appropriate to the learning needs of advanced students. The process skills involved include research of the stated topic, problem identification, group interaction, and discussion leadership. (See Challenge: Sourcebook for Gifted Education, 1989, p. 66.)

For example, as part of Activities #19 and #20 in "A Differentiated Sequence: Vignettes/Genres," advanced students could meet in seminars to explore the use of flashback techniques in a variety of reading/viewing materials.

- **Activities/Assignments**

Since students bring diverse experiences and knowledge to a classroom, teachers must consider a number of elements when planning activities and assignments. The elements that must be considered individually and in relation to each other when differentiating activities/assignments include: the goals and objectives of the teacher and of the student; cognitive, affective, and social skills involved; form, genre, content, and topic; specificity of instructions required; complexity of the task; length of time needed/available; degree of independence desired; special talents required; modes of discourse involved in the process and the product; and amount of "lead-up" provided.

Differentiating activities is usually most successful in individual or small-group assignments. It is also important to consider some activities chosen or negotiated by students along with those chosen by the teacher. Students operating at one level in one activity may well operate at quite a different level in another. Success for the student is dependent on his/her past experiences, familiarity with the topic, and familiarity with the mode of discourse required. For instance, a student who is experiencing difficulty with a written assignment on a class novel may do very well on an oral presentation about a hockey star.

- **Practicum**

The typical practicum offers senior years students the opportunity to learn and practice work skills in an actual work environment.

For example:

- instead of participating in Activity #18 in "A Differentiated Sequence: Vignettes/ Genres," an advanced student could be placed with a CBC producer, or a Prairie Theatre Exchange technician, or a Manitoba Theatre Centre set designer to do a practicum or a job shadow;

OR

- instead of doing Activities #19-23, an advanced student could be placed in an elementary school to work with a small group of children on flashback technique, helping them to understand how flashback is being used in the literature they are reading/viewing;

OR

- instead of completing Activities #24-25, an advanced group of students could work with a local television station to create a short vignette (or commercial) employing flashback technique.

Some curriculum compacting may be necessary to facilitate a practicum.

- **Mentorship**

Where community resources are available and where curriculum compacting has been achieved, the mentorship model can provide a worthwhile learning experience for advanced students. The typical mentorship includes an extended relationship between a student and an adult member of the community over a period of months. The student visits the mentor (in the mentor's environment) on a scheduled basis to learn at first hand and in detail the activities, responsibilities, problems, and lifestyle associated with the mentor's work. (See Challenge: Sourcebook for Gifted Education, 1989, p. 61.)

For example, the "Vignettes/Genres" activity sequence could be compacted appropriately for individual advanced students. Depending upon their talents, interests, and needs, individual students could have as their mentor a film-maker, a poet, a novelist, a playwright, a journalist, an editor, etc.

- **Simulation**

Simulation involves examining an artificial problem, event, or situation which duplicates reality. It is a model of what exists or might exist in a set of complex physical or social interactions. It will often result in the production of a variety of products related to the problem. Simulation activity should be carried out in an environment where there is no possibility of injury or risk to the student involved in the activity. Differentiation will likely occur in the range of products students explore, in the degree of teacher direction required, and in the complexity of process engagement. (See also Challenge: Sourcebook for Gifted Education, 1989, p. 66.)

For example, Activity #18 in "Vignettes/Genres" begins an exercise in which students simulate the role of a production and acting company. Following Activity #31, groups of students could simulate the production of an interview show, projected ten years in the future, in which they are the guests (e.g., on Johnny Carson, Geraldo Rivera, Ophra Winfrey), or they could simulate the production of the front page of the local newspaper as it might appear ten years from now.

- **Negotiating the Curriculum**

Within education, negotiation means about the same thing as it does in politics or in business. All the parties come together,

> bringing with them their own points of view, needs and wants, and together they work for the outcomes most satisfactory to all concerned. In educational terms, the result of negotiation may come to be a meshing of minds, an interlocking of intentions, an agreement about means and ends between teacher and learners. The focus is on bringing about the best possible learning for the learners. (Cook, in Boomer, 1982, p. 133)

Student ownership of the learning is a key principle in negotiation:

> Why negotiate? Negotiation of the curriculum offers [teachers their] best chance of maximising the learning productivity of the classroom. The rule is simple. Learners will work harder and learn better, and what they learn will mean more to them, if they are discovering their own ideas, asking their own questions and fighting hard to answer them for themselves. They must be educational decision-makers. Out of negotiation comes a sense of ownership in learners for the work they are to do, and therefore a commitment to it. Learning is an active process. Teachers can't do it for learners. Information may be imposed, but understanding cannot be, for it must come from within. Students learn best when they want to. They want to when they are doing it for themselves, as a result of their own needs. Active (i.e., intentional participatory) involvement in classroom decision making and in the enactment of the decisions results in more effective learning than does the passivity that attends the performance of a teacher's imposed pedagogical pattern. (Cook, in Boomer, 1982, p. 134)

(See the conclusion of this section for more information on negotiating the curriculum, and for a sample sequence involving negotiation.)

- **Creative Dramatics/Role-Playing**

Dramatic activity develops confidence, inner motivation, and self-concept, and is a medium through which students can gain a deeper understanding of values and issues. Thought development and language development are closely tied to play/drama. Activities can be differentiated depending upon the abilities and needs of the students.

Role-playing is one creative drama technique that provides opportunities for different kinds of interaction. To be successful at playing the role of another person or character--speaking, behaving, and feeling like that person--students must undertake considerable research. Role-playing can be extended by exploring one particular character role in a variety of situations.

Students will need some coaching in the three aspects of the role-playing process within a group: the briefing (establishing the situation); the drama (role-playing); and the debriefing (follow-up discussion). Role-playing is usually the spontaneous acting out of a situation or an incident in order to portray a problem common to group members or to give everyone a common background. The role-playing construction is "free" (i.e., the group is without a script), but considerable briefing and planning should precede the role-playing scene, with sufficient time afterward to analyze the group process, including identifying the values and behaviour of the characters and the consequences of their actions.

For less able students, role-playing can be the bridge between talk and action as the technique provides a safe yet dynamic setting for trying out, or practicing, social skills.

In Activity #3 in the "Vignettes/Genres" sequence, students could role-play an encounter with an individual who has had an impact on their lives. In Activity #6, students could engage in role-playing prior to or after reading the selections (e.g., prior to reading "The Road Not Taken," students could role-play a time in their lives when they had to make a choice which has since influenced their lives; or, after reading "All Summer In a Day," students could role-play an epilogue to the story). As an optional enrichment activity following Activity #28, some students could role-play situations they encountered through their listening, reading, and interviewing.

- **Expectations/Response**

While teachers will generally have some common class goals and objectives related to students' language development experiences, which will be reflected in common expectations related to student responses (in reading, writing, or speaking, etc.), expectations will also be differentiated on the basis of group or individual goals and objectives.

For example, all students may share as a common class goal the expectation that they will write a biographical research report on a famous person. The expectations for this assignment can become differentiated when one group has as a group goal the expectation that they will explore thesis development while preparing their reports. Based on the teacher's formative evaluation/observation, this particular small group of students is developmentally ready for instruction related to thesis development, although, at this point in the year, the class as a whole may not be ready. Therefore, differentiated expectations in this area, arising from differentiated goals and differentiated instruction, are appropriate.

Simultaneously, individual students will have differentiated expectations related to individual goals and objectives. For example, one student may have demonstrated a developmental readiness and a need in his/her writing to work on improving run-on sentences using the semi-colon, while another student may have demonstrated a readiness and need to work on consistent verb tense, and yet another a readiness and need to focus on strong adjectives or suitable transitions.

The expectation that these goals and objectives will be reflected in individual students' responses enables teachers to differentiate in one more way to allow for students' unique abilities and talents.

FLEXIBLE GROUPING*

Introduction

There is no single correct grouping technique. Since students have different personalities, learning styles, and experiences, the teacher should purposefully use a variety of approaches. A number of variables, however, affect successful group work. It is important to be aware of the close interrelationship among all the considerations presented below and of how their combination is related to both the general goals of the English Language Arts program and the specific objectives of the activity/assignment. For example, a homogeneous group of three students who must reach consensus on a controversial issue is quite different from a heterogeneous group of four who are to brainstorm for specific points.

Variables Affecting Group Work

- **Formation**

  Groups can be formed in a variety of ways, but the method of formation should be related to a number of consciously chosen objectives. Teachers/students may find that until they gain some experience with group work, teacher-formed groups will be most successful.

  Teacher-formed groups. The teacher may wish to form homogeneous groups based on a number of considerations such as the recognition of students' range of abilities to deal with a reading selection; the intent to differentiate materials or assignments; or the needs of some students for extra work on a specific skill.

  Teacher-formed homogeneous groups are useful for a number of activities such as brainstorming, sharing experiences, and peer tutoring. These groups may also be purposefully formed to include a variety of roles such as leader, encourager, recorder; or personality types such as hard worker, extrovert; or talents such as artist, public speaker, note taker; or whatever combination of individual qualities is necessary to achieve the purpose.

  Student-chosen groups. Depending on the activity and the class, students may occasionally choose their own groups. Assignments requiring risk taking on the part of the student are often more successful if students are comfortable with all members of the group. Advance notice gives students time to form these groups.

Randomly-formed groups. Groups can be formed randomly by having students pick numbered cards, by numbering off 1-n with all common numbers forming a group, or by distributing numbered handouts and having groups form around common numbers. These groups work best if the activity is relatively short and very specific.

Common-interest/common-experience groups. Groups can be formed by combining those students in a group who have read the same story, who have an interest in a common topic, or who have a common objective such as improving spelling. These groups can be entirely teacher-formed, or emerge naturally as a result of students making independent choices, then grouping them according to common elements.

- **Size**

Groups of more than four or five are usually less effective than smaller groups because they allow for less interaction among the members. Teachers or students with limited experience in group work might be well-advised to work with groups of two. As they gain confidence in the process, group size can increase.

- **Time**

Since students tend to stray from the topic if allowed too much time for an activity, the teacher should state time limits before the task begins. Groups might, for example, be given ten minutes to complete a specific task. The limit should be adjusted only if the teacher realizes, while monitoring each group's progress, that insufficient time had been allowed to complete the task. Short time limits are often most successful with those inexperienced in group work.

- **Task**

Few Senior 1 students have the skills to cope with general tasks (e.g., "Discuss the relationship between two characters in a novel"). Better results can be achieved if the task is very specific (e.g., "Identify four reasons why two characters do not get along").

- **Duration**

Depending on the task, the formation of the group, and the objectives of the teacher, groups may be together for as short a time as ten minutes or as long a

time as several months. Short-term groups are usually formed to complete a specific task. Long-term groups do not meet continually; rather, they meet only when specific tasks are assigned (as in reading groups, in writing groups, for project work, and so on). Usually long-term groups require more complex interaction and, therefore, are most effective with those experienced in group work.

- **Purpose**

  Teachers should be consciously aware of the purpose of any group. Groups may be formed to brainstorm, reach consensus, solve a problem, peer edit, peer tutor, share writing, plan and produce a project, share feelings or ideas about a piece of literature, and so on. Different purposes are closely related to students' experience with groups, to the goals and objectives of the teacher, to the method of forming the groups, and to group size.

- **Procedure**

  Groups may be open or controlled. Open groups allow members the freedom to function in the group in whatever way seems best/natural; therefore, different groups will function differently and with different degrees of success. Controlled groups function according to specific instructions; for example, each member may speak only in a predetermined order, no member may speak more than a specified number of times, or each member must function according to certain assigned roles (leader, facilitator, etc.).

- **Roles Within the Group**

  Members of a group seem to fall into certain roles according to individual personality in relation to the other individuals in the group. Groups comprising talkative members often need extra teacher support, as do groups consisting of quiet members; therefore, teachers should take the personalities of individuals into account when forming groups. When the teacher does not form the groups, the mix of personalities is left somewhat more to chance. Many of these groups will need extra support in order to function successfully. All students, however, benefit from receiving instruction in group skills and from practising those skills. One useful strategy for improving group skills is role-playing. As group members over a period of time, students should have opportunities to role-play the various task roles (such as group leader, paraphraser, or note taker) or relationship roles (such as encourager, listener, or extrovert).

- **What To Do With the Product**

  Before proceeding with a group task, students should be aware of what will happen with the results of their group's work. For instance, students could each take notes, then share those notes with a member of another group; they could use the information gained from the group work as the basis of an individual assignment; or they could give a group report to the rest of the class. Group work is more successful if it does not involve "dead-end" activities. It should be seen as a valuable step in a larger context, a useful learning strategy that can result in greater success overall.

Evaluation

As in many aspects of the English Language Arts program, evaluation should be distinguished from grading; both should include process as well as product. Close monitoring of group work along with the use of checklists or quick anecdotal comments written on self-stick notes which are easily transferred to the student's evaluation and record-keeping file allows the teacher to evaluate an individual's contributions and growth in group skills. Teachers should evaluate each student individually on group skills, on awareness of the value of group work as part of a process, and on the quality of participation in the group. All members of the group might receive the same grade for the group's product, but this grade should constitute only a small portion of each student's overall grade for the full activity.

Problems

The degree of success experienced with group work varies from class to class and from teacher to teacher. Poor attendance might necessitate forming groups for the duration of only one class. High-energy classes might dictate the use of small groups (of two or three students) and very specific assignments and time limits. Students who tend to lose things might require the teacher to collect all group work at the end of the period and redistribute it for the next period so that the process may continue. Teachers should expect a variety of problems; however, group work is such a valuable technique for providing common experiences for the whole class, as well as allowing for differentiation for individual students, that it is well worth the effort and experimentation required. Discussion with colleagues is often an invaluable means of arriving at possible solutions to problems anticipated or encountered.

Reminders

It is important for teachers to remember that each of the considerations outlined above must be seen in relation to all the others. To change one, probably means changing others as well. Through using groups and experimenting with a variety of techniques, teachers can become increasingly aware of the dynamics of successful group experiences. Group work is most successful if students receive instruction and practice in group skills. Students should become aware of why groups work or do not work successfully. Through instruction, practice, self-evaluation, and reflection they can develop this awareness.

An Example

The following example utilizes the "jigsaw" approach or "home and away groups" as a useful aspect of flexible grouping. This technique involves a series of steps. The first step involves grouping students according to a common experience such as all members having read the same material, or according to a common activity such as having all members brainstorm for ideas. The second step involves regrouping so that each new group has members from the initial groups. These new groups share information collected in the previous groups, and may also begin to synthesize the information.

GROUP ONE

GROUP TWO

(Class of 27 students)

The "jigsaw" approach may involve the above two steps or may continue through a number of additional steps. Students may begin from common experiences or materials and move toward more and more differentiated activities, or they may begin with widely divergent experiences or materials and move toward common activities.

The following example could expand Activities #6, 7, 8 and 9 of the "Vignettes/ Genres" sequence, replace them, or be interwoven with them. It could also be adapted to many other teaching situations.

Step A: A number of students read Ray Bradbury's short story "All Summer In a Day."

Step B: i) These students are grouped homogeneously (e.g., eight groups of three in a class of 24 students) and, using an "around-the-circle" approach, share personal responses to the story.

ii) All eight groups then brainstorm for 5-10 minutes on differentiated topics: two groups brainstorm for reasons why the children locked Margot in the closet; another two groups for words or phrases useful to describe the children's behaviour; two groups for words or phrases to describe Margot's feelings leading up to the big event; and two groups for words or phrases to describe Margot's feelings as she sits in the closet.

Step C: (Optional) Students who have brainstormed on the same topic are regrouped in new combinations. (Re-mixing of groups is done separately for each topic.) The purpose of this step is to allow group members to share ideas with other students who have worked on the same topic in order to expand personal information and to gain confidence in their ideas.

Step D: Groups of four members (six groups in a class of 24 students) are formed so that each group now has one member from each of the four topics, sharing information, discussing, and making notes on the relationship between Margot and her classmates. Alternatively, groups could be formed so that students who have discussed the children are kept separate from those who have discussed Margot. This could lead to debates or to scripts or stories based on point of view.

Step E: Individually or in pairs (heterogeneous or homogeneous), students write a diary entry or a series of entries under the assumed identity of the character Margot or one of the children.

Step F: Students choose (with the teacher's help) from a variety of literary selections (see Activity #6 of the "Vignettes/Genres" sequence). They might then proceed with Activities #6, 7, and 8. Activity #9 of the sample sequence suggests using the "jigsaw" approach at that point. Of course this approach might be used at many other steps of the sequence as well.

This approach to flexible grouping allows the teacher to use both homogeneous and heterogeneous groupings as well as both common and differentiated experiences. Such choices depend on the goals and objectives of the teacher.

* Prepared by Derryl Hall, teacher and administrator at Warren Collegiate, Interlake School Division No. 21, the material on flexible grouping is based on Judy Clarke, et al, Together We Learn (1990) and on current practice in Derryl Hall's classroom.

THE WORKSHOP APPROACH*

Introduction

One method of addressing differentiation in the English Language Arts program is the workshop approach which involves all the language modes--reading, writing, listening, speaking, and viewing--at a level appropriate for each learner. Workshops in reading and writing begin with a common experience for all students. Often this takes the form of a mini-lesson, usually presented by the teacher, focusing on such areas as skill development, terminology, techniques of writing and conferencing, and response. The teacher also directs any student activities which are part of the lessons. Therefore, these mini-lessons deal with class goals and are common experiences.

In order to accommodate different learning styles, the teacher should present lesson material using oral instructions in combination with chalkboard/overhead notes and/or examples (which are often taken from what students are reading and writing). Students keep a notebook of the lessons for use in future workshop activities.

Speaking and listening skills are an integral part of these lessons. Students are encouraged to ask questions for clarification of the concepts being taught. As well, learners are called upon to share samples of their answers or responses to the topic of the mini-lesson. Teacher language should provide all levels of learners with terms they can understand (e.g., "conflict" means "the problem").

Reading Workshop

In the reading workshop, the teacher plans the focus for the learning experience embedded within the mini-lessons. Terms such as lead, mood, theme, audience, purpose, and organization can be taught. The initial activities involve the students in listening for specific purposes (for example, note-taking, perhaps in itself a topic of a previous mini-lesson) and in speaking in response to the lesson.

As part of the reading workshop, each student keeps an interactive journal in which the student, the teacher, and sometimes the student's peers discuss the reading material. Herein lies an ideal vehicle for differentiation. Students choose their own reading material (within teacher guidelines regarding length and type, if the teacher so desires) and respond according to their respective levels of ability.

At the Senior 1 level, all students will show some degree of interpretation in their journal entries; for example, they may ask questions in order to receive help in understanding meaning; they will also make predictions based on reasoning. All students will also apply min-lesson material in order to develop insight into the techniques authors use to control their stories. Students will write meaningfully about such elements as character, setting, mood, and conflict.

Differentiation will be seen in the amount of detail and elaboration given in the journal entries. The less able student will provide the material necessary to meet the basic requirements. (For example: "An auxiliary character is Meg, the waitress. She is in the story to make the setting of the restaurant realistic.") The general student will add some information to the basic requirement. (For example: "The lead was as follows: [quotation from story]. It was not highly effective because too much time was spent on describing a setting that did not play a significant part in the story. It would have been better to omit the first page of the story entirely.") The advanced student will go a step further by analyzing the author's technique, providing supporting detail, explaining its effect on the reader, and comparing this author's technique to another's. (For example: "Stephen Donaldson's style is to set the scene with description [supporting quotation]. This helps me to understand the world in which the characters live. The author's interpretation of a fantasy world differs from that of Piers Anthony in that there is no magic in this story.")

Each reader responds to his/her reading material to whatever degree possible, constantly being guided by peer and teacher responses to a greater understanding of techniques used by writers and to a greater sophistication of response. All have begun from a common base and have progressed through differentiated teacher expectations and student responses according to individually demonstrated abilities.

Evaluation of the journal involves the teacher's assessment of how successfully the learner is demonstrating an understanding of the concepts taught, through the application of those concepts to the material the student has chosen. The teacher will soon begin to develop a knowledge of the student's reading interests, strengths, and weaknesses and, as a result, will be able to recommend future reading material or strategies that will address those needs. Reading surveys can be used to allow students to contribute to the evaluation process through self-evaluation. As their experience increases, students can also set their own reading objectives; some will want to read a greater variety of material or more challenging material; some will want to read more quickly, or more regularly outside the classroom; and some will set objectives for improving the level of their journal responses.

Writing Workshop

Since reading interrelates with writing, the knowledge gained in reading workshops is applied in the students' own writing. As with reading workshop, the teacher plans the year's writing requirements according to the class goals. Perhaps one or more lessons at the Senior 1 level could focus on the business letter because all students in the class are required to demonstrate such letter-writing skills. Or perhaps one lesson could deal with verb tense consistency if a number of students have demonstrated a lack of awareness in that area. All students can benefit from such skills lessons in order to improve skills such as peer editing. Again, these instructional activities give the common experiences suggested by the objectives of the curriculum or for which the students in a class demonstrate a need.

From these common grounds, differentiation in writing activities can begin and proceed. Students choose their own writing activities, based on their current needs and interests. A need might entail writing a short story of 1000 words if the teacher has set that as one of the year's requirements, or it might involve writing a letter to the student council from the point of view of a student who wants to recommend that the school issue student identification cards the next year. Writing activities can be done individually or they can involve a number of students who share the same needs/desires. Because the students set their own assignments at any given time, they take ownership for their writing. The teacher will find that students who do not have a ready supply of ideas for writing will carry on with the ideas presented or generated through mini-lessons; those who have a wealth of ideas to pursue will select one. If the advanced student has a need for instruction that has not yet been addressed (or that may not be addressed at the Senior 1 level) in a mini-lesson, the teacher can provide the necessary individual instruction through a conference (i.e., an individualized mini-lesson).

Differentiation will also be evident in the work each student produces. At Senior 1, less able writers may exhibit basic weaknesses such as missing sentence punctuation, incomplete sentence structure, incorrect spelling, missing/improper capitalization, and repetition of vocabulary and sentence patterns. General writers will practise structures such as conditional verbs, verb tense consistency, correct homonym usage, and techniques such as sentence combining. Advanced writers will experiment in their writing; for example, with the use of figurative language, the use of synonyms in order to avoid repetition of vocabulary, the use of varied sentence length for effect and emphasis, and the use of style appropriate to the intended audience. Those writers will also observe the conventions of writing. The teacher will "coach" each student to make progress in his/her writing ability.

Regardless of the type of writing chosen by the student, each writer will follow a specific process; for example, pre-writing, drafting, conferencing, revising, and editing, followed by the submission of the piece for teacher editing. At this point, the teacher records the skills used correctly, along with a selection of skills in which the student has demonstrated need for instruction. The student will also record, for use in future writing activities, the skills which have been taught by the teacher. This is done through a teacher-student conference in which the teacher can choose to discuss content (e.g., in the area of coherence or sequence) as well as skills. The teacher gradually learns the writing strengths and needs of each student and evaluates future assignments on the basis of visible progress, or lack thereof, thus noting either growth in writing or the necessity of reteaching material to that individual. In this way, students can help set their own objectives in writing.

Role of Speaking, Listening, and Viewing in the Workshop Approach

Speaking, listening, and viewing are interrelated with the reading and writing workshops. For example, students could be required to give oral presentations to the whole group throughout the year. Conferencing, which involves student listening and speaking, occurs on an ongoing basis. Specific listening activities could form the basis of mini-lessons in the reading and writing workshops, or a separate class could be set aside to promote listening. Viewing also can be an activity which interrelates with either workshop. For example, a video version of a story might be shown in conjunction with the reading of that story, following which a comparison of the two modes of presentation could be made.

Students who follow the workshop program pace themselves with teacher guidance. For example, if, in the teacher's estimation, a student appears to be taking an undue length of time to write a short story, the student could be required to prepare a portion of the story for teacher editing so that writing skills can be assessed. Alternatively, the teacher might require a portion of a piece to be completed as homework. In short, the teacher monitors pacing, allowing freedom for students who have the ability to pace themselves competently, yet making demands where students show an inability to do so.

If a teacher wishes to use the workshop approach for addressing differentiation in English Language Arts, it is beneficial to do so in conjunction with a colleague, preferably (although not necessarily) from the same school. Discussion with another person who is using the same approach is an invaluable aid to anyone utilizing this approach.

In summary, the workshop approach is a workable way to differentiate an English Language Arts program while meeting the goals of the specific senior year levels. Differentiation occurs through students' own choice of material, through students' levels of response, and through individual student-teacher conferencing. In the final analysis, however, the teacher sets the overall goals for the year, while providing a flexible way for each student not only to reach those goals, but also to take ownership for them.

* The elaboration on the workshop approach to differentiating instruction was prepared by Nancy Gates, teacher at Hastings School, St. Vital School Division No. 6. The material is based on Nancie Atwell, In the Middle (1987) and on current classroom practice at Hastings School.

THE INQUIRY METHOD

GREEK/ROMAN MYTHOLOGY: A SENIOR 1 INQUIRY EXPLORATION*

Class Objective

The common objective is to have students become aware that Greek/Roman mythology is an area of study that relates not merely to the past, but also to the present.

Initial Experiences

Inquiry into the topic is initiated through:

- an introduction to mythology through activities such as reading, dramatization, viewing, or listening to myths. Combining a number of approaches will help ensure that different learning styles are accommodated;
- discussion of the elements of a myth as **discovered** through the above activities;
- learning about the mythological gods/goddesses and their roles.

As the students participate in the initial experiences, they will begin to ask questions arising from these activities. Questions that are open-ended should be recorded. Some classes/students will have the ability to generate numerous open-ended questions. The teacher may also suggest questions for which the class/student needs assistance. Differentiation will be evident in the number and complexity of alternatives generated by each question. Since Senior 1 students may wonder why mythology is a topic of study today, the example of how to use the inquiry method for differentiating instruction presented below addresses the following open-ended question: "If mythology is influencing our present-day society, where does this occur?"

Alternatives

In addressing the above question, class discussion might generate such alternatives as ADVERTISING (Midas Mufflers), ENTERTAINMENT (video such as "Jason and the Argonauts"), LANGUAGE (planetary names), SPORTS (Olympic Games), CELEBRATIONS (Valentine's Cupid), ARCHITECTURE (Parthenon), and LITERATURE (Ulysses and the Cyclops).

Data Gathering

Groups or individuals select an alternative and research the mythological influence in that area. Differentiation will occur according to the level of research required to collect data for the various alternatives chosen. For example, data may be collected through library research, interviews, field trips, photography, and correspondence. If desired, data can be presented to the class through charts, posters, or any other visual or auditory means.

What might differentiated responses look like? The alternative of SPORTS can serve as an example: individually or within a group, a less able student might create a poster showing ancient and modern Olympic events; a general student might do library research to find out how winning athletes were honoured in ancient times and how athletes are honoured today; an advanced student might do a comparative analysis of ancient and modern Olympic events, using a chart to show how modern events have evolved from the original Olympic Games.

Synthesis

Higher-level thinking skills and creativity can readily be seen in the synthesis stage of inquiry. At this point, students use the knowledge they have gained in the previous stages to create something new with mythological significance. Students should brainstorm for ideas, but some examples are also outlined below:

1. ADVERTISING

- Design an advertisement for an unknown product and give it a name that carries mythological significance.

  Student responses to this activity might be differentiated as follows: The less able student might design a single poster ad with a slogan such as "Dionysus' Fine Wines." The general student might create an ad that illustrates the product, names it, and describes its qualities (e.g., Helen's Hair Products--Do you want to be the most beautiful woman in the world? Then try our newly-designed line of Helen's Hair Products.) Along with the ad, a replica of the packaged product might be designed for marketing purposes. An advanced student might design a product such as Poseidon's Fanta-Sea Bubble Bath.

Using the "product," the student might produce a commercial on videotape showing a sea nymph in a bathtub (this can be designed using a false front for the "tub") with bubbles (in the form of soap bubbles blown into the air). The accompanying promotional dialogue might be:

Narrator: Poseidon's Fanta-Sea Bubble Bath, designed by that wise old god of the sea for "goddesses" who want their bath time experience to be delightful. Who better than Poseidon knows how to turn an ordinary water environment into a paradise?

(Mermaid steps out of "tub." She is dressed in a bathing suit, or shorts and a bodice, and wrapped in a bath sheet.)

Mermaid: When I want to relax after a tiring day, I prepare a tubful of delightfully warm water. Then I pour a few droplets of Poseidon's magical Fanta-Sea Bubble Bath into the tub. Instantly my water world is transformed into a paradise of luxuriant foam.

2. ENTERTAINMENT	• Create a children's game based on mythology. • Present a skit dramatizing a mythological situation. • Create cartoon strips featuring mythical characters. • Present a fashion show of designs for gods/goddesses. • Create an original myth and videotape it.
3. LANGUAGE	• Create new expressions with mythological nuances. • Design a Greek menu featuring favourite dishes of the gods/goddesses. • Design invitation cards to an upcoming Greek feast. • Design the front cover of a Greek tabloid advertising an upcoming festivity.

4. MUSIC	• Create new words for an old song, incorporating mythological elements. • Make a musical instrument that a god/goddess might use.
5. SPORTS	• Prepare and present a sports broadcast set in ancient times. • Do interviews for the original Olympic events, modelled after those currently done for wrestling matches. • Design a crest, banner, or logo that a god/goddess might wear.
6. MYTHOLOGICAL ORIGINS	• Create a new urban community, naming the streets, rivers, schools, and housing developments after the gods/goddesses. • Create a new galaxy and name its parts after mythological deities or events. • design a new calendar, renaming the months using names from Greek and Roman mythology.
7. CELEBRATIONS	• Create a Cupid's Dating Service for Valentine's Day. • Create a new celebration using a god/goddess as the basis for the date, the food, the gimmicks, etc.
8. LITERATURE	• Write a new myth. • Create a poem giving mythological significance to a personal experience. • Retell a famous myth in poetic form. • Write and illustrate a children's version of an existing myth. • Create a pop-up book based on an existing myth.
9. ARCHITECTURE	• Design a shopping mall for gods and goddesses. • Create a housing complex for gods and goddesses; include features such as a sauna, a pool, stables, parking facilities for chariots, etc.

Assessing the Conclusion

Based on the data gathered and presented and the projects done at the synthesis stage, students assess the impact of myths on their world.

Expressing the Conclusion

Students can express their conclusions through a written or oral presentation.

Evaluation

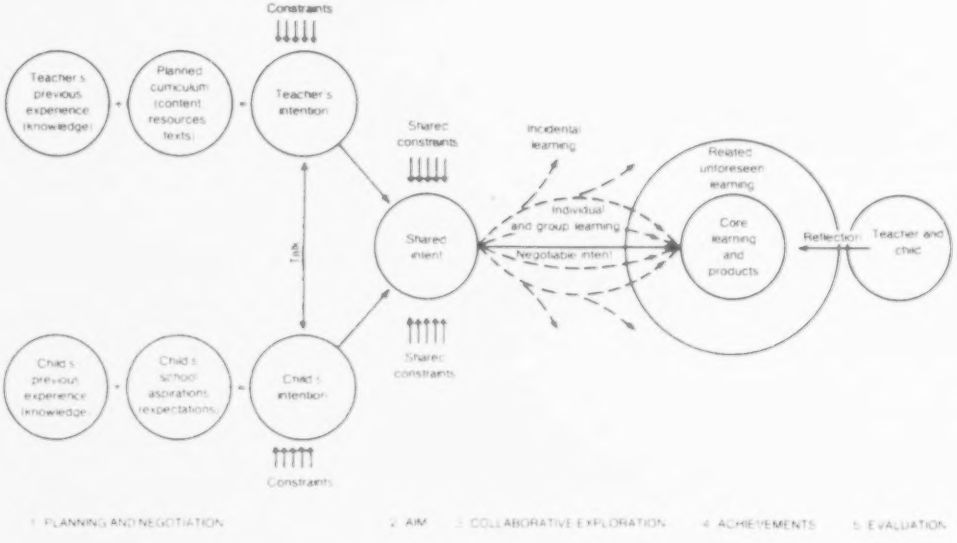
Evaluation could range from an assessment of the knowledge gained to self-evaluation and/or peer evaluation of the various presentations.

* The Senior 1 Inquiry Exploration of Greek/Roman Mythology was prepared by Nancy Gates, a teacher at Hastings School, St. Vital School Division No. 6. The material is based on Teaching Toward Inquiry (1971) and on previous experiences in Nancy Gates' classroom.

NEGOTIATING THE CURRICULUM*

Generating activities, projects, and outcomes in reading, writing, listening, speaking, viewing, and thinking are powerful learning processes that should be put into the hands of students. Through negotiating with the teacher, students can select reading and viewing materials, respond to selections, generate their own questions, and organize their learning in real situations for real purposes and a wide variety of real audiences. This entails a much more demanding and responsible role for students than they may have experienced in the past. A negotiated approach to learning recognizes learning as a 'constructing' process offering students an equal share in contributing to the power structure of the classroom (Boomer, 1990).

NEGOTIATION



The above negotiation model appears in G. Boomer, N. Lester, C. Onore, and J. Cook, eds., Negotiating the Curriculum: Educating for the Twenty-First Century (Australia: Falmer Press, in press). Used by permission.

Teacher Constraints

In a negotiated approach to the curriculum, teachers need not give up total control; rather, only as much as they are prepared to relinquish. In a negotiated approach, the teacher, through previous experiences (knowledge) and through curricular expectations, will still find worthwhile curriculum agenda, content, resources, and

texts, and so come to some fairly non-negotiable conclusions about the basic content of a sequence of learning experiences/language development. That is, the teacher will determine some core instruction that illustrates the key principles and concepts to be learned. At this stage, the teacher can talk openly with students about the sequence of learning, about the topics to be included and why they are to be included, and about what constraints prevail (regarding curriculum requirements, time limitations, resource availability, etc.).

Student Constraints

Talk with students can centre on what they already know, what expectations the teacher and students have about how the new learning could occur, how learning tasks and responsibilities are to be shared, and what constraints the students have (with respect to time, homework, resources, etc.).

Planning and Negotiation

Next, the teacher and students can plan the sequence; its objectives, activities, assignments, negotiable options, and evaluation. Collaboratively, a fairly structured sequence of work can be prepared (individual, small group, whole class, or a blend). All the learners (class, groups, students, teacher) agree (contract) to make contributions. The sequence of learning allows for unforeseen learning related to the topic, and for incidental learning along the way. Although the sequence is quite tightly delineated, it remains open to negotiation by the teacher or students along the way. Therefore, while the topic and core objectives can be prescribed, not all the specific outcomes can be determined in advance. Furthermore, while there can be common core class objectives, other learning can be highly differentiated. The teacher's main role in a negotiated curriculum is to give information and teach only when needed.

Evaluation

After experiencing the learning (through writing, talking, modelling, construction, dramatization, workshops, presentations, etc.), the teacher and students reflect on the learning experiences. This is the point at which the class shares its evaluations--when there is comparison, respect for quality, and rejection of inferior products by those who did the work (class, group, or individual).

Deliberately planning to invite students into the learning experience--to contribute, to play, to modify, to reflect, to evaluate--so that they have a real investment both

in the learning journey and in the outcomes is what negotiating the curriculum is all about. But negotiation does not mean a total giving up of control; it means making explicit and then confronting the constraints of the learning context and the non-negotiable requirements that apply. Negotiation flows naturally from the belief that students and the teacher should share a commitment to the learning. It also supports the belief that when opportunities to exhibit abilities are unavailable, those abilities will remain hidden and undeveloped. Negotiation opens the door to untapped, differentiated possibilities for the advanced, general, and less able student.

Example

What follows is an example of an activity sequence ("A Differentiated Sequence: Male/Female Roles") in which students negotiate the majority of their language experiences. What two students negotiated and agreed to do is summarized in the "Negotiation Study Plans" which follow.

* This explanation of negotiating the curriculum as well as the activity sequence "A Differentiated Sequence: Male/Female Roles" and the "Negotiation Study Plans" which follow were prepared by Pat MacDonald, English Language Arts Consultant, Manitoba Education and Training. The material is based on Garth Boomer's Negotiating the Curriculum (1982), on collaboration with Pat Fenske, a teacher at Lord Selkirk Regional Secondary School, Lord Selkirk School Division No. 11, and on Pat MacDonald's classroom practice.

A DIFFERENTIATED SEQUENCE: MALE/FEMALE ROLES (Senior 1)
Level of Engagement: Exploration
Instructional Emphases: Content, Vehicle, Situation

STUDENT ACTIVITIES	Reading				
	Writing			3. **Common Experience (Whole Class)** Students develop an observation sheet to be used in #4.	
	Listening/ Viewing	1. **Common Experience (Heterogeneous Small Groups)** Students discuss the roles/tasks, etc., performed by the males/females in their households.	2. **Differentiated Experience (Representative Heterogeneous Groups)** A representative from each small group in #1 forms part of a panel or forum (i.e., representative group) to share discussion findings of the initial small group. (See Clarke, et al, Together We Learn, pp. 64-65 for more information on representative groups.)		4. **Common Experience (Heterogeneous Small Groups)** a) Students form observation teams to gather data on what roles/tasks, etc., males/females perform: • in and around the school • at the community centre • in various local business • in stores • etc. (students should brainstorm to develop ideas). b) Students work in teams to observe male/female performance at their appointed location using the observation form designed in #3.
	Speaking				
GOALS/OBJECTIVES	Cognitive	awareness recalling identifying selecting analyzing comparing/ contrasting	recalling restructuring/ synthesizing summarizing anayzing	identifying analyzing	observing analyzing selecting
	Affective	willingness to participate social attending group dynamics	social participation group dynamics willingness to participate social attending	willingness to participate group dynamics	willingness to participate group dynamics

STUDENT ACTIVITIES	Reading	5. **Common Experience Differentiated Materials/ Expectations (Individual)** Students begin reading from a wide variety of choice novels (complete text and excerpts)			
	Writing	focusing on the roles, tasks, and experiences of male and female characters, and on the techniques the author uses to develop the characters.	6. **Common Experience Differentiated Materials/ Expectations (Individual)** Students maintain reading logs and interactive response journals related to #5.		
	Listening/ Viewing		(Note: For more information on student response see Calkins' Living Between the Lines, Ponsot's and Deen's Beat Not the Poor Desk, and Parsons' Response Journals.)	7. **Common Experience Differentiated Materials/Expectations (Heterogeneous Small Groups)** Periodically, students should have opportunities to share their responses in small heterogeneous groups, as well as to engage in a conference with the teacher about their reading and their responses.	
	Speaking			(Note: Teachers should observe student interactions during group sharing and maintain anecdotal records of these observations and of student-teacher conferences. See Daly's Monitoring Children's Language Development: Holistic Assessment in the Classroom.)	
		Reading, responding, sharing, and conferencing will be ongoing throughout the entire sequence.			
GOALS/OBJECTIVES	Cognitive	anticipating retrospection picturing interacting analyzing	comparing/ contrasting generating concluding evaluating	associating analyzing comparing/contrasting concluding	recalling restructuring synthesizing summarizing analyzing evaluating
	Affective	awareness		awareness	awareness social participation group dynamics willingness to participate social attending

STUDENT ACTIVITIES	Reading			
	Writing	8. **Common Experience (Heterogeneous Small Groups)** Prepare reports from #4 for presentation in #9.		
	Listening/ Viewing		9. **Differentiated Experience (Representative Heterogeneous Groups)** A representative from each observation team formed in #4 (Note: different students than in #2) forms part of a panel to report its observations/findings.	10. **Differentiated Experience Through Negotiation (Individual)** Students negotiate with the teacher (through conferences/study plans) on how to explore the following topic/ questions: "In society today, do men and women carry out the same tasks, perform the same roles, have
	Speaking			the same experiences? Is sex-role stereotyping/discrimination an element in our society? Explain, explore, comment."
GOALS/OBJECTIVES	Cognitive	recalling analyzing selecting sequencing conceptualizing	awareness restructuring/synthesizing analyzing summarizing	Objectives should vary from student to student depending upon negotiation.
	Affective	willingness to participate social attending group dynamics social participation	willingness to participate social attending group dynamics social participation	Objectives should vary from student to student depending upon negotiation.

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STUDENT ACTIVITIES	Reading		
	Writing		
	Listening/ Viewing	11. **Common Experience (Whole Class)** Mini-lesson on required elements (teacher constraints) of negotiated projects: • reading/listening/ viewing experiences } exploring a variety of content, vehicles, situations • individual work • cooperative/collaborative work	12. **Common Experience (Whole Class)** Discussion of student
	Speaking	• research (primary and/or secondary) • exploring a variety of genres across the class projects • ongoing evaluation (self, peer, and teacher) • approval of study plan (Note: Study plans should reflect the required elements.)	constraints and of the negotiating process.
GOALS/OBJECTIVES	Cognitive	Objectives should vary.	Objectives should vary.
	Affective	Objectives should vary.	Objectives should vary.

STUDENT ACTIVITIES	Reading			15. **Total Differentiation (Individual)**
	Writing		14. **Differentiated Experience/Materials/ Expectations (Individual)** Completion of individual study plans	Students experience language development through the activities negotiated in their study plans. There will be core learning
	Listening/ Viewing	13. **Differentiated Experiences/Expectations (Individual and/or Small Group)** Teacher-student negotiating conferences.	(see two samples which follow). (Note: Each student in class develops his/her study plan; there will be some overlaps in study plans as cooperative/ collaborative work is a required element.)	and products (required elements), but there will also be incidental learning (group and individual) and related,
	Speaking			unforeseen learning.
GOALS/OBJECTIVES	Cognitive	Objectives should vary.	Objectives should vary.	Objectives should vary.
	Affective	Objectives should vary.	Objectives should vary.	Objectives should vary.

STUDENT ACTIVITIES	Reading	16. After students have had an opportunity to participate in closure activities related to #5-7 (e.g., whole-class discussion), the sequence could end. OR
	Writing	The sequence could overlap with work in a content area (e.g., Social Studies, Art, French) involving an examination of roles, tasks, and experiences of males and females in other cultures or in other periods of history. OR
	Listening/ Viewing	The sequence could continue with the novel study started in #5. Activities could include working individually, in pairs, and/or in small groups to create:
	Speaking	• portrait galleries • new book covers • "dear author" columns • phrase collages • strip cartoons • book interviews for radio or TV • excerpts of sound tracks • story raps • "readers ask" columns • puppet plays • between the lines stories/scripts • prequels • "film of the book" posters • letter exchanges • scene illustrations • wall friezes • front pages for newspapers or tabloids • radio "playlets" • promotional materials • poetry anthologies • "wouldn't it make a movie" reports • tournament debates • chapter titles • sequels • dramatizations • catalogue blurbs
GOALS/OBJECTIVES	Cognitive	Objectives should vary depending on which alternative is selected.
	Affective	Objectives should vary depending on which alternative is selected.

NEGOTIATION STUDY PLAN*

STUDENT NAME: *Alana*

SEQUENCE: *Male/Female Roles - In TV Sit Coms*

DATE SUBMITTED: *September 15, 1990*

WHAT I PLAN TO DO	PEOPLE WITH WHOM I'LL BE WORKING	WHAT I NEED FROM THE TEACHER
ENTRY 1. *Think of some sit coms on TV and make a list.* 2. *Talk about the men and women in the sit coms.*	*Lynn and Myself*	• *Nothing.*
ENGAGEMENT 1. *Tape some TV sit coms at home and look at them to see what men and women do in sit coms.* 2. *Make notes.* 3. *Edit some taped examples.*	*Myself*	• *Nothing.*
EXPRESSION 1. *Role-play some sit com situations with Ellen showing the roles of men and women in sit coms.*	*Ellen, Lynn, and Myself*	• *Copying of scripts.* • *Place to rehearse.* • *An audience.*
EXPLORATION 1. *Readers theatre.*	*Jen, Lynn, Matt, Ellen, and Myself*	• *VCR to edit.* • *Place to edit.* • *Place to rehearse.* • *Stools.* • *Presentation schedule.*
EVALUATION *Observation/Anecdotal Notes on Discussion* *Notes/Edited Tape* *Role-Play Scripts and Presentations* *Readers Theatre Script, Tape, and Presentations*		Student's Signature: _____ Approved by Teacher: _____ Project Finished On: _____

* This form was adapted from D. Paterson and S. Barclay, Galaxies 1, Teacher's Resource Book (Don Mills, ON: Addison-Wesley Publishers Ltd., 1991). Used by permission.

NEGOTIATION STUDY PLAN*

STUDENT NAME: *Ellen*

SEQUENCE: *Male/Female Roles - In Advertisements*

DATE SUBMITTED: *September 20, 1990*

WHAT I PLAN TO DO	PEOPLE WITH WHOM I'LL BE WORKING	WHAT I NEED FROM THE TEACHER
ENTRY *1. Discuss what we already know/think about male and female roles in advertisements.* *2. Brainstorm and list examples in our journals.*	*Lynn, Matt, and Myself*	• *Place to brainstorm.*
ENGAGEMENT *1. Research male and female roles in library books. Take notes.* *2. Locate examples of men and women in ads (magazine, TV, radio).* *3. Analyze ads re sequence questions.*	*Lynn, Matt, and Myself*	• *Library time.* • *Research assistance.*
EXPRESSION *1. Create bulletin board display of ads and analysis of each.* *2. Create two ads.*	*Lynn, Matt, and Myself (Lynn and Matt will edit)*	• *Poster paper and bulletin board space for display.* • *Magazines, paper, etc., or video equipment.*
EXPLORATION *1. Readers theatre.*	*Lynn, Matt, Jen, Alana, and Myself*	• *Library time/help.* • *Copying of script.* • *Place to rehearse.* • *Stools.* • *Presentation schedule.*
EVALUATION *Observation/Anecdotal Notes on Discussion* *Journals* *Research Notes, Ads, and Analyses* *Bulletin Board Display and Talk* *Ads Created* *Readers Theatre Script and Presentation*		Student's Signature: _____ Approved by Teacher: _____ Project Finished On: _____

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NEGOTIATION STUDY PLAN*

STUDENT NAME: _____

SEQUENCE: _____

DATE SUBMITTED: _____

WHAT I PLAN TO DO	PEOPLE WITH WHOM I'LL BE WORKING	WHAT I NEED FROM THE TEACHER
ENTRY		
ENGAGEMENT		
EXPRESSION		
EXPLORATION		
EVALUATION		Student's Signature: _____ Approved by Teacher: _____ Project Finished On: _____

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E. DIFFERENTIATING EVALUATION

Evaluation, regardless of whether it is formative or summative, must allow for individual differences, and must, therefore, be closely linked to:

- goals and objectives (class, group, and individual);
- differentiated materials utilized;
- varied classroom teaching/learning strategies.

Teachers need to establish realistic differentiated expectations of individual student performance based on:

- observation (maintain anecdotal records);
- informal and formal evaluation (teacher, self, peer);
- formative and summative evaluation;
- a distinction between evaluating and grading;
- use of a wide range of evaluation tools which will give teachers information about an individual student's language development (listening, speaking, reading, writing, viewing, and thinking), focusing particularly on indicators of change and growth (in attitudes, understanding of processes, and control of skills).

Teachers who employ a wide range of evaluation tools will need to move away from using the grading "grid" section at the back of "day books." One suggestion is to use a three-ring binder containing an evaluation record sheet for each student in a class on which teachers can record grades and brief comments. (A sample "Evaluation Record Sheet" is provided at the end of this section on "Differentiating Evaluation.") Documentation for each student's progress (that is, in addition to the formative evaluation contained in writing folders, reading logs, response journals, notebooks, and literacy portfolios) can be filed behind each student's record sheet. This documentation should include completed anecdotal notes of observations and conferences, checklists, repertoires, etc. Because grades should not be a simple averaging of work done in a term, or a semester, or a year, but, rather, should reflect the teacher's professional judgement related to student growth and progress, this documentation can be used to support the teacher's judgement.

The remainder of this discussion on differentiating evaluation suggests the wide variety of evaluation tools which teachers are encouraged to use regularly in their classrooms. (Note: Additional information related to evaluation can be found in English Language Arts Overview K-12, 1988; English Language Arts Grades 9-12, 1987; and English Language Arts Senior Years [9-12], 1991. Additional sources include Daly's Monitoring Children's Language Development: Holistic Assessment in the Classroom, 1991; Heald-Taylor's The Administrator's Guide to Whole Language, 1989; and Goodman's The Whole Language Evaluation Book, 1989.)

Reading Evaluation Tools

- reading checklists
- response journals
- repertoire logs
- reading inventories (attitudinal--looking for change over time)
- use of free reading (USSR--uninterrupted, sustained silent reading) time (checklists and anecdotal records of observations)
- "mental jottings" around reading selections
- reading assignments/activities } cloze
- reading questions } multiple choice, etc.
- reading tests } open-ended response
- creation of literary artifacts based on reading models
- creation of "dramatic encounters" (e.g., student-author, student-character, author-author dialogues and interviews)
- creation of prose (e.g., journal entries; monologues adopting persona of major or minor characters; profile or sketch of a literary character written in popular magazine style; hard news stories, editorials, feature articles, etc., about a literary incident; brief fictional prequels or sequels)
- creation of poetry about the theme, characters, plot, setting, etc., of a reading selection
- regular reading conferences (anecdotal records/notes)
- periodic reading interviews (anecdotal records/notes)
- student reading records/logs
- the reading component of literacy portfolios
- teaching-learning journals

(Note: For more information on "mental jottings," teachers should consult Benton and Benton, Examining Poetry, 1990; for information on creating literary artifacts, "dramatic encounters," prose, etc., consult Romano, Clearing the Way, 1987.)

Writing Evaluation Tools

- writing repertoires
- writing process checklists (attitudinal and task)
- holistic grading scales
- analytic grading scales
- focused grading scales
- peer editorial comment sheets
- peer conference performance (anecdotal records/notes)
- audience response records
- criteria checklists for process and product (linking self-evaluation, peer evaluation, and teacher evaluation)
- student self-evaluation reports (link to student goal setting)
- writing repertoire checklists

- daily writing conferences (anecdotal records/notes)
- periodic writing interviews (anecdotal records/notes)
- observational records (checklists and anecdotal records)
- writing folders (containing activities/assignments at various stages in the writing process)
- the writing component of literacy portfolios

Listening/Viewing Evaluation Tools

- all the tools used for evaluating reading apply to listening/viewing (e.g., checklists; response journal entries can be to a film or documentary, a radio interview, etc.; creation of literary artifacts, poetry, prose, etc., in response to film, news bulletins; viewing/listening logs--not of everything as with reading, but over selective periods of time)
- student note-taking (notes will show evidence of listening)
- listening/viewing component of literacy portfolios

Speaking Evaluation Tools

- all the tools used for evaluating writing apply to speaking
- speaking component of literacy portfolios
- examples of listening activities leading to evaluation are:

  - interviews
  - readers theatre
  - poetry theatre
  - dramatization
  - role-playing
  - oral reports
  - announcements
  - speeches
  - storytelling
  - radio interviews
  - taped readings (prepared)
  - debates
  - small-group discussion
  - oral histories

Group Skills Evaluation Tools

- observation, video or audio tapes (anecdotal records/notes and behavioural checklists)
- conferences (anecdotal records/notes)
- group skills component of literacy portfolios

Other Evaluation Tools

- notebooks (student notebooks, writing notebooks--see Calkins, Living Between the Lines, 1991)
- study plans
- negotiated curriculum plans
- student-designed sequence forms
- negotiation proposals
- teaching-learning journals (see Fulwiler, The Journal Book, 1987)
- literacy portfolios

EVALUATION RECORD SHEET

NAME: _____

GRADE: _____ SECTION: _____

TERM: _____ TO _____

READING	WRITING
LISTENING/VIEWING	**SPEAKING**
GROUP SKILLS	**COMMENTS**
	TERM/FINAL GRADE

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FEEDBACK FORM

ENGLISH LANGUAGE ARTS: SENIOR 1 GUIDELINES
(INTERIM)
JUNE, 1991

FEEDBACK FORM

Feedback from teachers and administrators will be considered for inclusion in the final document. The Curriculum Services Branch would welcome your specific comments and suggestions.

Content

1. Is the purpose of English Language Arts: Senior 1 Guidelines clear and understandable?

_____

_____

2. Do the guidelines clearly outline the expectations of Manitoba Education and Training related to Strategy 78 in Answering the Challenge: Strategies for Success in Manitoba High Schools (June 1990) in the following areas:

   (a) Curriculum

   _____

   _____

   _____

   (b) Time Allotments

   _____

   _____

   _____

   (c) Differentiating Instruction

   _____

   _____

   _____

3. Do the guidelines clarify <u>how</u> you are to implement the expectations of Manitoba Education and Training related to Strategy 78 in the following areas:

(a) Curriculum

_____

_____

_____

_____

(b) Time Allotments

_____

_____

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_____

(c) Differentiating Instruction

_____

_____

_____

_____

<u>Format and Organization</u>

4. Do the format and organization of the document facilitate implementation of the guidelines?

_____

_____

_____

Usefulness

5. Is the document readable and sufficiently clear to be of practical use?

6. Following a review of the document's content, format, and organization, please identify additional areas where information could be provided or elaborated upon.

Please return by: March 1, 1992.

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